

PROSPECTUS

2020-21



ROYAL ACADEMY
OF MUSIC



CONTENTS



4

ABOUT THE ACADEMY

Twelve reasons
to study at
the Academy 4
Principal's
welcome 7
The Academy at
a glance 10
What makes the
Academy special? 11
Our heritage 12
Our world view 14
Associated
artists 15
Recent
graduates 16



18

STUDENT LIFE

Your future 21
Inspirational
teaching 23
Learn
by performing 25
Professional
skills 26
Our facilities 27
Library 30
Museum 31
Students' Union 32
Resilience and
support 33
Love London 34
Accommodation... 36
Scholarships
and bursaries 37



38

OUR DEPARTMENTS

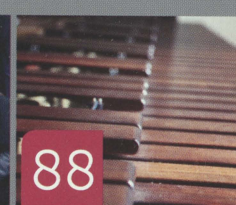
Accordion 40
Brass 42
Choral Conducting 44
Composition and Contemporary Music 46
Conducting 48
Guitar 50
Harp 52
Historical Performance 54
Jazz 56
Musical Theatre 58
Opera 60
Organ 62
Piano 64
Strings 66
Timpani and Percussion 68
Vocal Studies 70
Woodwind 72



74

OUR PROGRAMMES

Programmes
of study 77
Undergraduates 78
Postgraduates 80
Research 84
The art of
collaboration 85
Open Academy 86



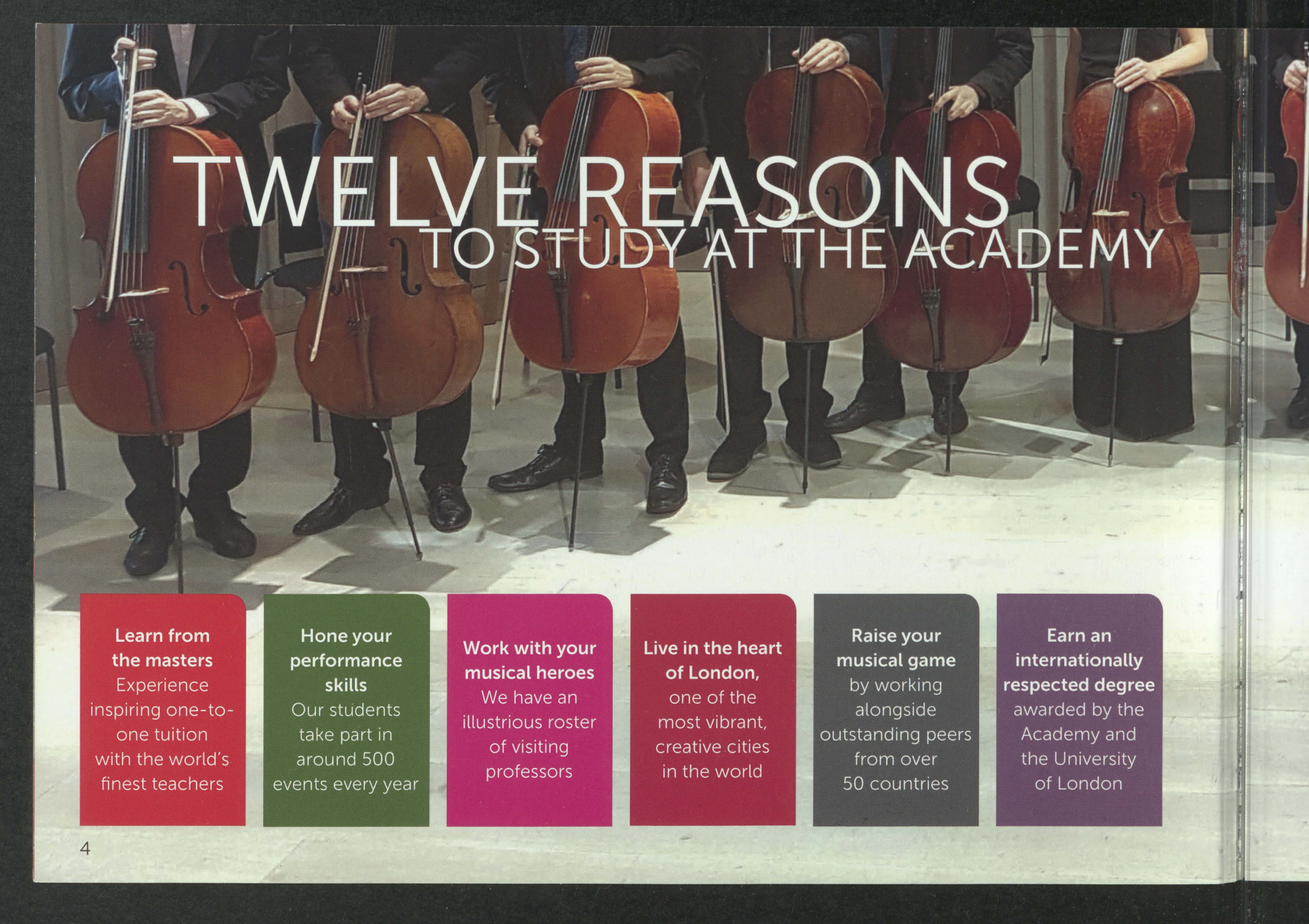
88

NEXT STEPS

Steps to applying 90
Auditioning 91
Tuition fees 92
Get in touch 93

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made to ensure that the
information included in this
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queries about its content
should be addressed to
publicity@ram.ac.uk.



TWELVE REASONS TO STUDY AT THE ACADEMY

Learn from the masters

Experience
inspiring one-to-
one tuition
with the world's
finest teachers

Hone your performance skills

Our students
take part in
around 500
events every year

Work with your musical heroes

We have an
illustrious roster
of visiting
professors

**Live in the heart
of London,**
one of the
most vibrant,
creative cities
in the world

**Raise your
musical game**
by working
alongside
outstanding peers
from over
50 countries

**Earn an
internationally
respected degree**
awarded by the
Academy and
the University
of London



**Showcase
your talent**
with cutting-edge
technology and
in our world-class
performance
spaces

**Be inspired
by different
genres –**
classical, jazz,
opera, musical
theatre, historical
and all forms of
new music

**Prepare
physically and
mentally**
for a career at
the top of an
ever-expanding
music profession

**Develop
professional
skills**
that will help you
thrive in today's
musical world
and build
your audience

**Make lifelong
friends**
and professional
contacts
from around
the world

**Collaborate
internationally**
with many
leading
institutions
including The
Juilliard School





PRINCIPAL'S WELCOME

Welcome to the Royal Academy of Music's prospectus. Choosing where to study is an important – perhaps even life-changing – decision. In these pages you will get a sense of the exceptional opportunities the Academy has to offer, and the many ways in which we help our students realise their potential.

One of the biggest influences on your development as a musician will be your teacher, and at the Academy you will find the very best – their names are listed in the department pages. In addition to artistic creativity and inspiration, our outstanding staff bring with them first-hand knowledge of how to succeed in today's world. You will also get to work regularly with renowned visiting professors and

guests – distinguished figures who are part of the Academy family – in performances and masterclasses that you will remember for the rest of your life. We are delighted that our commitment to excellence has been recognised with a Gold Rating in the latest Teaching Excellence Framework.

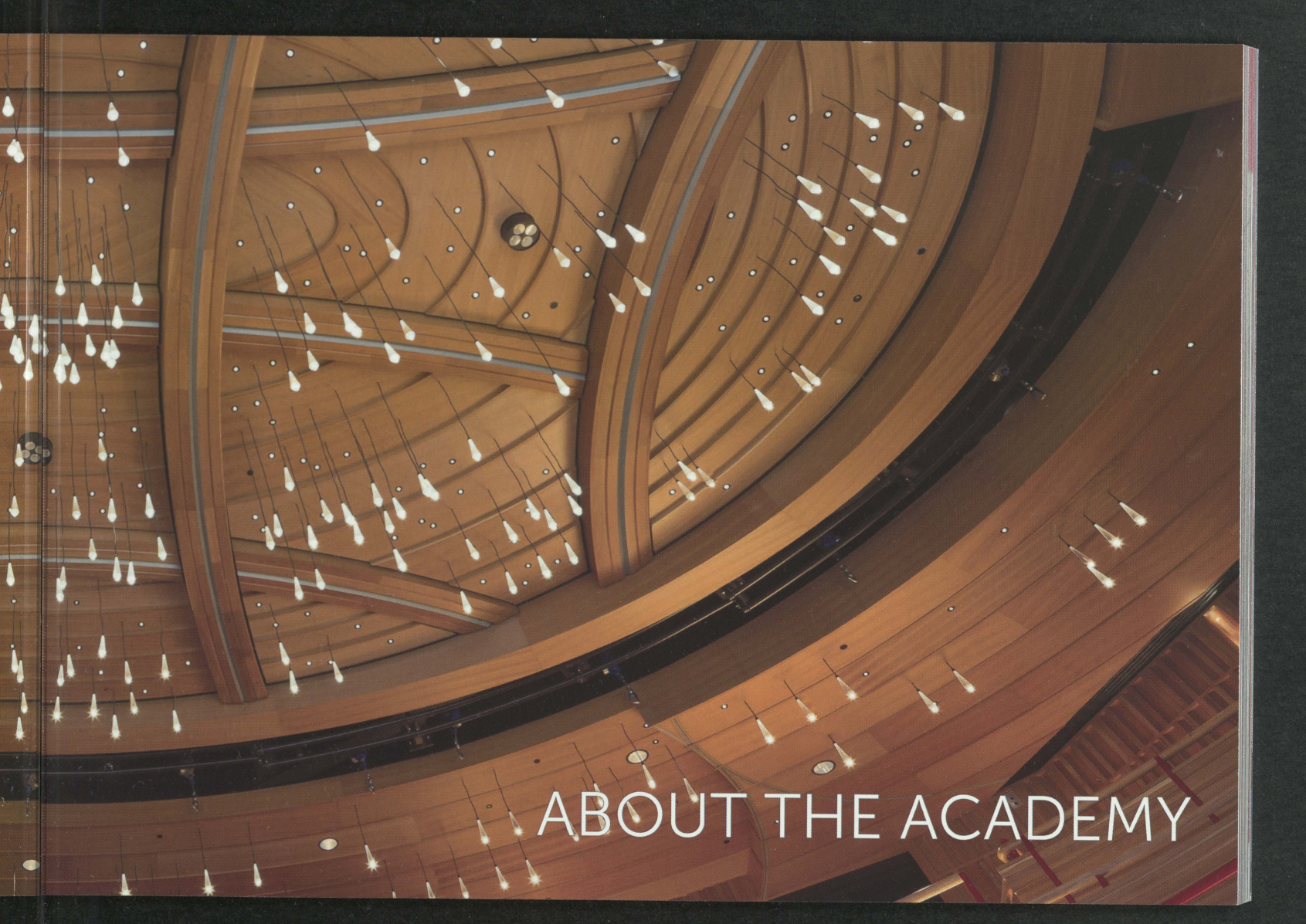
Preparing students for a career in music is our central objective. Alongside the delivery of intensive, high-level artistic training, we also offer professional development support that will teach you how to make the most of your talent in a demanding, ever-expanding industry. The sheer breadth of collaborative opportunities here lay the groundwork for the variety of life as a musician. We measure our success by our impact and influence on the music world – on pages 16, 17 and 21 you can browse the names of a few graduates who, in some cases not long ago, faced the decision you are now making, and for whom coming here was the start of a wonderful journey.

As Britain's oldest conservatoire the Academy is steeped in tradition, but it is also one of the most progressive musical institutions in the world. Students have access to cutting-edge technology in our beautiful performance spaces, our programming is groundbreaking, and in all our disciplines, from classical to musical theatre, jazz and composition, we ask students to explore their musical horizons to the limit.

For you, the most pressing question is probably 'what will it actually be like to study at the Academy?' In the pages that follow you will see quotations from students about their experience here, and our website can provide further insight into how you will spend your time with us. If possible, do consider coming to one of our performance events or open days to experience our friendly atmosphere in person – we would love to welcome you.

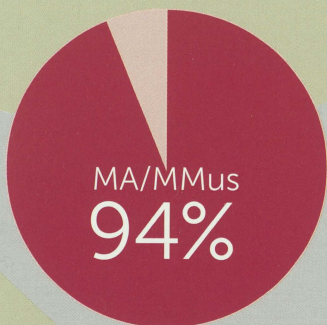
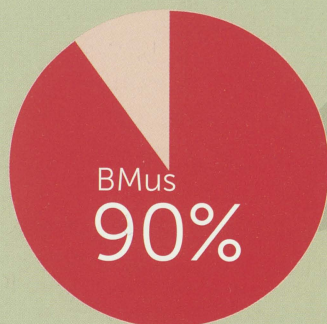
Professor Jonathan Freeman-Attwood CBE
Principal





ABOUT THE ACADEMY

THE ACADEMY AT A GLANCE*



a total of
825
students
from 58 countries

£3.9m

invested in **scholarships**
and **financial support**
for talented musicians



Open Academy
worked with

5,872
participants in
44 projects

*All data from 2017-18 academic year

WHAT MAKES THE ACADEMY SPECIAL?



Since its foundation in 1822, the Academy has always been focused on musical excellence. Students perform and learn with our close-knit family of outstanding teaching staff and world-renowned visiting professors, and our educational and industry partnerships are exceptional.

Our students come from a wide range of backgrounds and over 50 countries. They go on to make important artistic waves throughout the profession, in every musical discipline, all over the world.

But, while all of these things are vital to our success, they are not what makes us unique – we are not, after all, the only conservatoire full of great talent.

What *really* sets us apart can't be represented in a graph or summarised in a table. It's the nearly 200 years of history. It's the marrying of tradition and innovation. It's the friendly buzz of the place. It's the dedication, drive and discipline that seem almost contagious. It's the unshakeable belief that what our students do here *will* make a difference. Yes, you'll be following in the footsteps of great musicians – but you'll also learn how to forge your own path in an ever-changing creative world.

All of these things – and more – combine to create an energy that just can't be replicated anywhere else.

1822

EVENTS

1822

The Royal Academy of Music is founded as Britain's first conservatoire, in Tenterden Street, Hanover Square

1830

King George IV grants a Royal Charter

1935

Junior Academy is founded

1953

Co-ordination of choral and orchestral arrangements for HM Queen Elizabeth II's coronation is entrusted to Academy professors Hugh Marchant and David Martin

1984

The Academy presents its first International Composer Festival

1991

The innovative BMus degree is launched
The Sinfonia travels overseas for the first time, to the Republic of Korea

1997

We become the first conservatoire to found its own recording label

1998

The Sinfonia makes its first orchestral visit to Beijing and Tokyo

PEOPLE

1826

Carl Maria von Weber conducts our first orchestral concert

1856

Arthur Sullivan enters the Academy

1886

Franz Liszt visits the Academy

1903

Aged 13, Myra Hess wins a scholarship to study piano at the Academy

1923

Sir Henry Wood, a former student, joins as a professor

1936

Richard Strauss visits the Academy

1953

HM The Queen becomes the Academy's Patron

1957

Harrison Birtwistle studies clarinet at the Academy

1961

Former student Sir John Barbirolli becomes conductor of the first orchestra

1969

Felicity Lott becomes a student

BUILDING

1880

The Academy now has more than 340 pupils

1911

The Academy moves to custom-built premises on Marylebone Road

1968

HM Queen Elizabeth The Queen Mother opens our new library

1976

The Sir Jack Lyons Theatre is opened

OUR HERITAGE

1999

The Academy becomes the first conservatoire to be admitted as a full member of the University of London

2001

The two-year postgraduate Royal Academy Opera Programme is introduced

2005

A combined Academy and Juilliard School orchestra performs under Sir Colin Davis at the BBC Proms

2009

Our Bach Cantata Series, which will run over a 10-year period, is launched

2011

Royal Academy Opera presents the acclaimed premiere of Sir Peter Maxwell Davies' *Kommilitonen!*

2012

The Privy Council grants degree-awarding powers to the Academy

An Academy and Juilliard orchestra performs at the BBC Proms with soloist Imogen Cooper, conducted by John Adams

2017-18

The Academy is ranked top UK conservatoire in the *Guardian University Guide* and *The Complete University Guide*'s Arts, Drama and Music League Table for 2018 and is rated Gold in the Teaching Excellence Framework (TEF)

2019

We enjoy major collaborations with Tokyo Geidai, Glenn Gould School and the Czech Philharmonic, and a joint Academy-Juilliard orchestra performs at the BBC Proms

The new 'Bach the European' series is launched

1971

Simon Rattle becomes a student

1982

Evelyn Glennie becomes a student

1996

Michael Nyman, John Williams, Ron Goodwin and Michael Kamen conduct at our Film Music Festival

1998

HRH The Duchess of Gloucester becomes the Academy's President

2002

A Royal Opera House performance with Sir Elton John raises nearly £1m for the Elton John Scholarship Fund

2010

Honorary Doctorates are given to Stephen Sondheim, Pierre Boulez and Daniel Barenboim

2012-18

Visiting professors appointed include John Adams, Semyon Bychkov, James Ehnes, Sir Mark Elder, Edward Gardner, Richard Goode, Dave Holland, Steven Isserlis, Oliver Knussen, Claude-Michel Schönberg, Christian Thielemann and Nikolaj Znaider

2018

Cellist Sheku Kanneh-Mason performs at the wedding of the Duke and Duchess of Sussex

2019

Hans Abrahamsen becomes the first Oliver Knussen Chair of Composition

2022

1992

The refurbished Duke's Hall reopens

2001

The new museum and the David Josefowitz Recital Hall are opened

2009

An extension to the main building creates space for 18 dedicated practice rooms and two chamber music rooms

2013

The Sir Elton John/Ray Cooper organ is installed in the Duke's Hall. Planning permission is given for new performance spaces

2014

A practice centre on Cross Keys Close, a few minutes' walk away from the main building, is added to our facilities. We also begin to use nearby St Mark's Church for recordings and as a large rehearsal space

2017

The Academy's entrance is refurbished to include step-free access

2018

The new Susie Sainsbury Theatre and Angela Burgess Recital Hall open and soon garner awards

2019

We renew our leases on three teaching and practice buildings

OUR WORLD VIEW

The students and professors of the Royal Academy of Music create a global community

Our students represent the very best talent from around the world, with around half coming from the UK, a quarter from mainland Europe and a quarter from other countries.

This vibrant mix enriches our community and reflects our international outlook. When you come here you will widen your cultural perspective and form lifelong friendships with people from around the globe.

We encourage the free exchange of ideas across all boundaries, both intellectual and physical. Our commitment to sharing information, knowledge and artistry with peer institutions and musicians is an integral part of our identity. Our collaborations with The Juilliard School and growing relationships with Sibelius Academy, Shanghai Conservatory, Tokyo University of the Arts, Glenn Gould School in

Toronto and the University of Music and Performing Arts Vienna are based on our shared values of artistic and educational excellence.

We remain dedicated to offering the very best education to students from all over the world and will do everything in our power to make sure that European students continue to be welcomed as part of the Academy's cosmopolitan family.

Our Registry Department will be happy to help with any queries you might have about applying to the Academy from outside the UK. Contact the team on +44 (0)20 7873 7393 or email registry@ram.ac.uk.



ASSOCIATED ARTISTS

Hans Abrahamsen

John Adams

Pierre-Laurent Aimard

Semyon Bychkov

Laurence Cummings

Sir Mark Elder

Edward Gardner

Philippe Herreweghe

Steven Isserlis

Trevor Pinnock

Christian Thielemann

Robin Ticciati

Ryan Wigglesworth

Nikolaj Znaider

Hans Abrahamsen *Oliver Knussen*
Chair of Composition

John Adams *Visiting Professor*
of Composition

Pierre-Laurent Aimard *Visiting Professor*
of Music

Semyon Bychkov *Klemperer Chair of Conducting*

Laurence Cummings *William Crotch Professor of*
Historical Performance

Sir Mark Elder *Sir John Barbirolli Chair of Conducting*

Edward Gardner *Sir Charles Mackerras Chair of Conducting*

Philippe Herreweghe *Visiting Professor of Historical Performance*

Steven Isserlis *Marquis de Corberon Visiting Professor of Cello*

Trevor Pinnock *Principal Conductor, Academy Chamber Orchestra*

Christian Thielemann *Carl Maria von Weber Visiting Professor of Conducting*

Robin Ticciati *Sir Colin Davis Fellow of Conducting*

Ryan Wigglesworth *Richard Rodney Bennett Professor of Music*

Nikolaj Znaider *Viotti Visiting Professor of Music*

RECENT GRADUATES

After graduating you will join our alumni community and become part of a global network of accomplished professionals working in a range of industries

Nathaniel Anderson-Frank

Leader, BBC Concert Orchestra

Stephenson Ardern-Sodje

Currently performing in *Hamilton* in the West End

Charlotte Ashton

Principal Flute, BBC Scottish Symphony Orchestra

Mary Bevan

Soprano, Young Artist of the Year at the 2014 RPS Music Awards

Tom Blomfield

Principal Oboe, Philharmonia Orchestra

Laura Bowler

Composer, director, vocalist, conductor and Artistic Director of Size Zero Opera

James Buckle

Principal Bass Trombone, Philharmonia Orchestra, winner of the 2017 Royal Over-Seas League Annual Music Competition

Alberto Casadei

Principal Cello, Rotterdam Philharmonic Orchestra

Rupert Charlesworth

Tenor, made his Royal Opera debut in 2017

Jacob Collier

Two-times Grammy-winning jazz and pop multi-instrumentalist

Nicholas Crawley

Bass-baritone, made his Royal Opera debut in 2016

Jonathan Davies

Principal Bassoon, London Philharmonic Orchestra

Jason Evans

Principal Trumpet, Philharmonia Orchestra

Jennifer France

Soprano, made her Royal Opera debut in 2018

Christina Gansch

Soprano, recent lead roles include at the Opéra National de Paris, Royal Opera, Glyndebourne and the Hamburgische Staatsoper

Benjamin Glassberg

Principal Conductor of the Glyndebourne Tour

Trystan Llŷr Griffiths

Tenor signed to Decca Records

Benjamin Grosvenor

Solo pianist and Decca recording artist

Christopher Hart

Principal Trumpet, Royal Scottish National Orchestra

Karin Hendrickson

Associate Artist at Sage Gateshead, Assistant Conductor of the Royal Northern Sinfonia and Music Director of the Young Sinfonia

Ashley Henry

Jazz artist signed with Sony Music UK

Jonathon Heyward

Assistant Conductor of the Hallé; Chief Conductor designate of the Nordwestdeutsche Philharmonie

Peter Holder

Sub-Organist of Westminster Abbey

Luke Hsu

Finalist in the 2017 Michael Hill International Violin Competition, 2018 Paganini Competition and 2019 Queen Elisabeth Violin Competition

Felix Lashmar

Double bassist in the Royal Concertgebouw Orchestra

Sam Oladeinde

Currently performing in *The Book of Mormon* in the West End

Valentina Peleggi

Mackerras Conducting Fellow, English National Opera

Louis Schwizgebel

Pianist signed to Intermusica; performs with orchestras across the world

Ksenija Sidorova

The 'princess of the accordion' is signed to Deutsche Grammophon and released her debut disc in 2016

Paige Smallwood

Currently playing Éponine in the US tour of *Les Misérables*

David Stark

Associate Principal Double Bass, Academy of St Martin in the Fields

Luka Šulić

Cellist, one half of 2CELLOS

SuRie

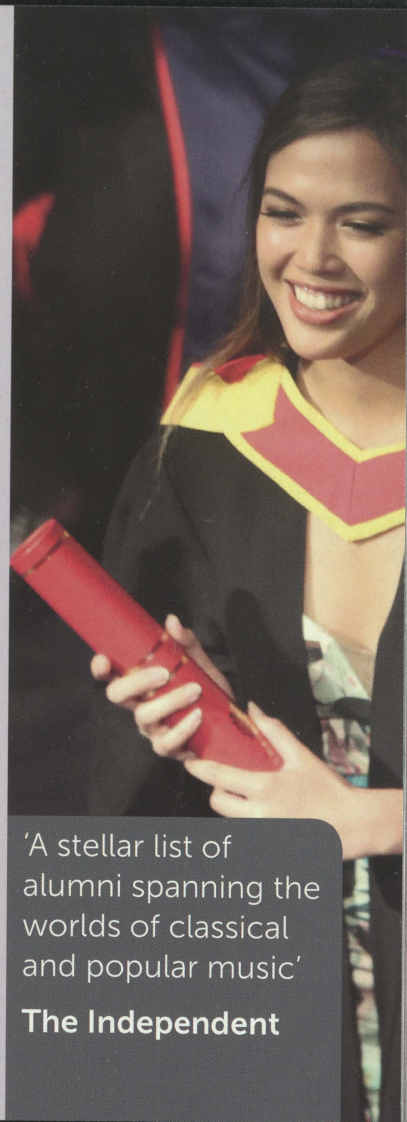
Singer and songwriter who represented the UK in the Eurovision Song Contest 2018

Philip Venables

Award-winning composer whose opera *4.48 Psychosis* had its US premiere in New York in 2019


Jingzhuo Zhang

Principal Cello, Shanghai Philharmonic Orchestra



'A stellar list of alumni spanning the worlds of classical and popular music'

The Independent

A close-up photograph of a woman with dark skin and curly hair, smiling warmly. She is wearing a white short-sleeved top with a delicate lace pattern and has two bright pink hair ties in her hair. Her right hand is resting against her cheek, and she is looking slightly upwards and to the left. The background is a warm, out-of-focus wooden interior.

'I love the atmosphere and buzz around the place – it's really inspiring to be surrounded by different types of music and so many talented people'



STUDENT LIFE



'This building has been absolutely at the centre of everything that I have done, everything that I have learnt'

Sir Simon Rattle



YOUR FUTURE

Whatever your musical aspirations, we will help you make them a reality

Maybe you know what you want to do when you graduate; maybe you want to explore as many options as possible before choosing your path. What is certain is that you work hard, love performing and are passionate about music. At the Academy you will immerse yourself in music, graduating with the artistic vision and practical skills you'll need to succeed.

Our commitment to preparing students for a life in music is why, according to the latest survey by the Higher Education Statistics Agency, 97.6% of Academy undergraduates who responded went on to further study or work within six months of graduating in 2017.

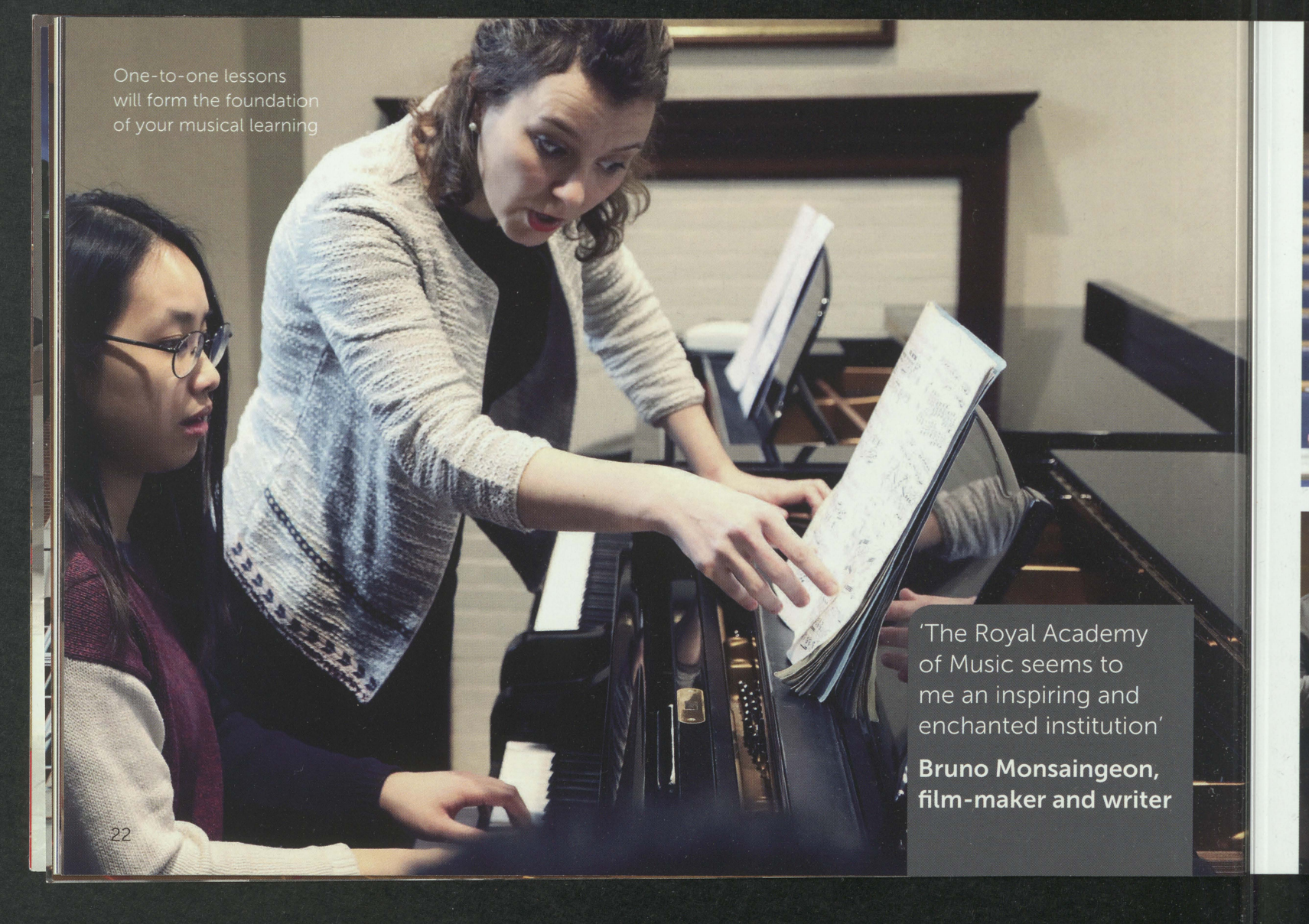
It's why our students and graduates win contracts with major international labels including Deutsche Grammophon (Max Richter, Sir Karl Jenkins, Daniel Hope), Decca (Jacob Collier, Sheku and

Isata Kanneh-Mason, Benjamin Grosvenor, Miloš Karadaglić and Martynas Levickis) and Sony Music UK (Ashley Henry).

It's why alumni such as Gareth Malone and Katherine Jenkins have become household names, and why established names such as Sir Simon Rattle, Edward Gardner, Maxim Vengerov, Sir Harrison Birtwistle, Lesley Garrett, Dame Evelyn Glennie, Dame Felicity Lott, Sir Elton John, Michael Nyman and Annie Lennox continue to fill the world's concert halls, opera houses and recording studios.

'You come to the Academy knowing that big personalities have walked through these same doors, and they were students once, just like you'





One-to-one lessons
will form the foundation
of your musical learning

'The Royal Academy
of Music seems to
me an inspiring and
enchanted institution'

Bruno Monsaingeon,
film-maker and writer



INSPIRATIONAL TEACHING

Your professor will be one of the most significant musical influences of your life. We know how vital it is to find someone who brings out the very best in you

During your time at the Academy you will be supported by outstanding teachers who will play an essential role in your musical and personal development. They will share not only their artistic and technical expertise, but also practical advice on how to succeed in the music world. It's a relationship built on trust and mutual respect – one that will remain important to you long into the future.

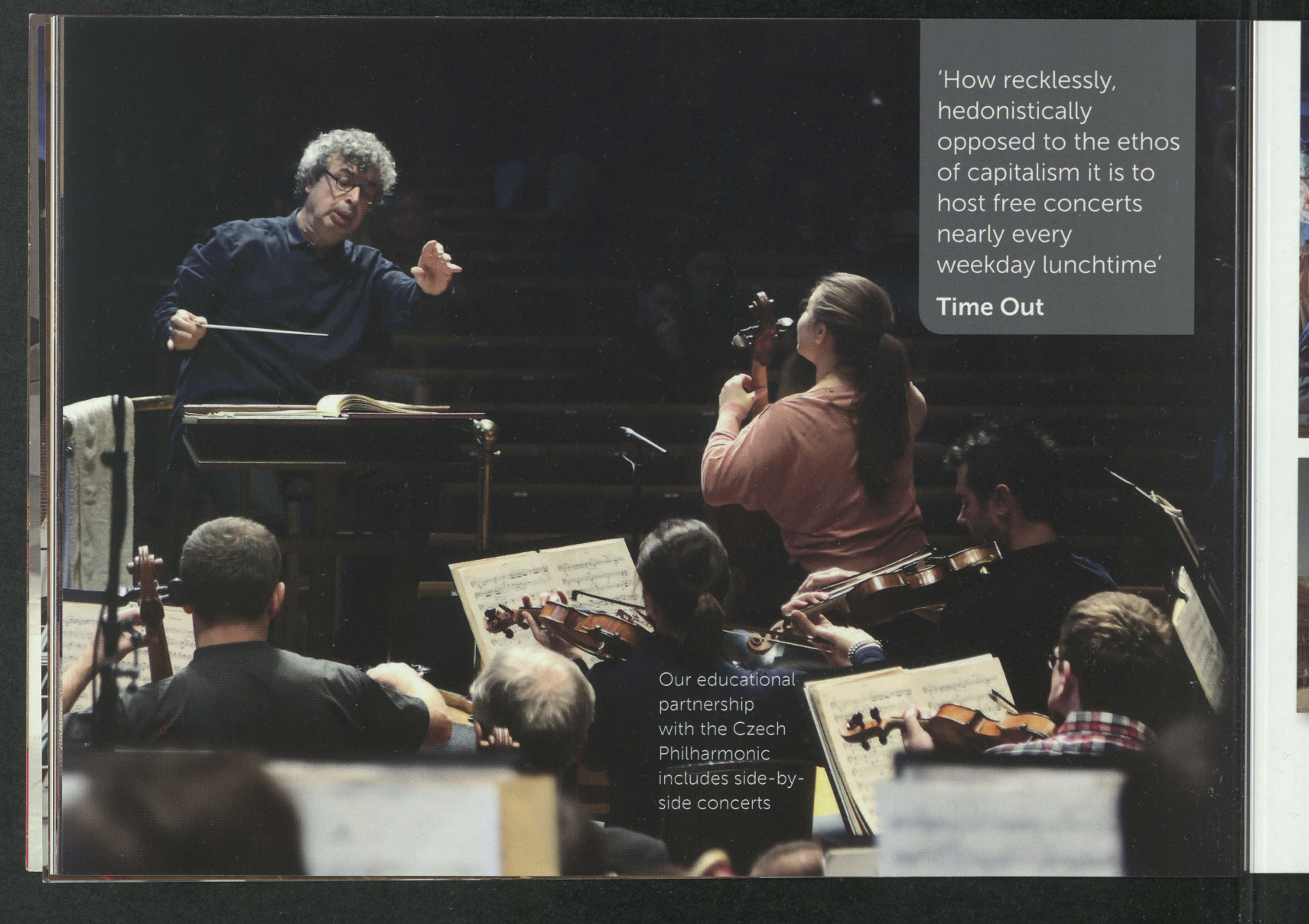
to-one classes, too. Our academic staff provide the intellectual background to your instrumental studies, fuelling your curiosity and offering a firm foundation for your musical development.



The friendly, open-minded exchange of ideas is always encouraged, so you'll find plenty of inspiration beyond your one-

'It was the prospect of one-to-one hours with some of the best musicians in the world that prompted me to choose the Academy over any other conservatoire'

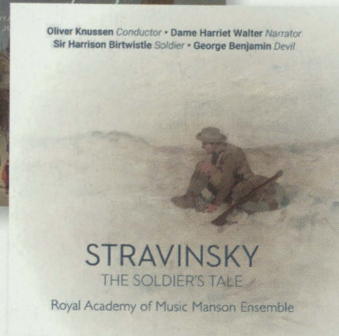




'How recklessly,
hedonistically
opposed to the ethos
of capitalism it is to
host free concerts
nearly every
weekday lunchtime'

Time Out

Our educational
partnership
with the Czech
Philharmonic
includes side-by-
side concerts



LEARN BY PERFORMING

The only way to find your individual voice as a musician is by performing. That's why it's a way of life at the Academy

Students are involved in over 500 events a year, from intimate solo and chamber performances to orchestral concerts, staged operas, musicals and festivals. Our busy diary of events provides plenty of opportunities to gain ensemble experience and perform publicly, not only in the Academy but also in world-famous venues such as the Royal Albert Hall, Royal Festival Hall and Wigmore Hall.

Our orchestras and ensembles, which include the Symphony Orchestra, Manson Ensemble (contemporary music), String Orchestra, Jazz Big Band, Symphonic Wind and Brass Ensembles, and the Academy Baroque Orchestra and Becket Ensemble (Classical instruments), cover a huge breadth of repertoire. And you'll be working with the very best in the business – regular guest conductors include Semyon Bychkov, Sir Mark Elder, Edward Gardner, Trevor Pinnock and Christian Thielemann. We invite

members of the world's top orchestras to lead sectional rehearsals, and students participate in side-by-side schemes with orchestras including the London Symphony and Philharmonia orchestras and London Sinfonietta. We also have two significant new partnerships with the Czech Philharmonic and the new Knussen Chamber Orchestra, both of which will be in residence every year, giving classes and masterclasses, holding mock auditions and offering side-by-side performance opportunities. Jazz students have played at the EFG London Jazz Festival, and our Musical Theatre and Royal Academy Opera productions are fully staged and directed by well-known artists.

The Academy records exclusively on Linn, available on Apple Music. In the past three years we have worked on projects with Oliver Knussen, The Juilliard School and Trevor Pinnock.

PROFESSIONAL SKILLS

It takes more than being a superb performer to make a life in music – you will need to develop many other personal, practical and technical skills. With our resources we can offer you the best chance to succeed in your chosen career

ARTIST DEVELOPMENT

Our artist development provision is an integral part of your degree course, its aim being to prepare you both practically and strategically for the music profession. Through a series of lectures, one-off events and individual guidance, we cover topics including the creation of industry-standard promotional material, curating your web presence, how to practise, starting and running ensembles, the audition process, how to work with promoters, and tax for the self-employed. We also explore individual artistic identity, and how you can convert your particular talents and skills into a sustainable career. Artist development events are run by Academy specialists, alongside invited experts from all fields of music, including established solo artists, orchestral fixers, agents and festival directors.

RECORDING FACILITIES

The Academy's recording facilities were thoroughly redeveloped as part of our major theatre construction project. In addition to filming many orchestral and other public events, provision for student recordings has been greatly increased.

During term time, the David Josefowitz Recital Hall, Angela Burgess Recital Hall and Duke's Hall are available (when not in use for teaching or public events) for 'unattended' student recordings using high-quality built-in cameras and microphones. The video recording process is easy to operate – students are loaned a tablet with a one-button-press app. Files can be accessed online immediately after recording.

For students wishing to work with an engineer, many audio recording sessions

'I have learnt important principles of self-discipline and resilience that will continue to benefit me in my professional life'

are available at St Mark's, which is a short walk from the main Academy building. Sessions are allocated on a monthly basis.





OUR FACILITIES

The Academy's buildings combine historic elegance with contemporary architecture and cutting-edge technology

Most of your studies will take place in our striking Edwardian building, which dates from 1911, and a Regency terrace designed by John Nash in the 1820s.

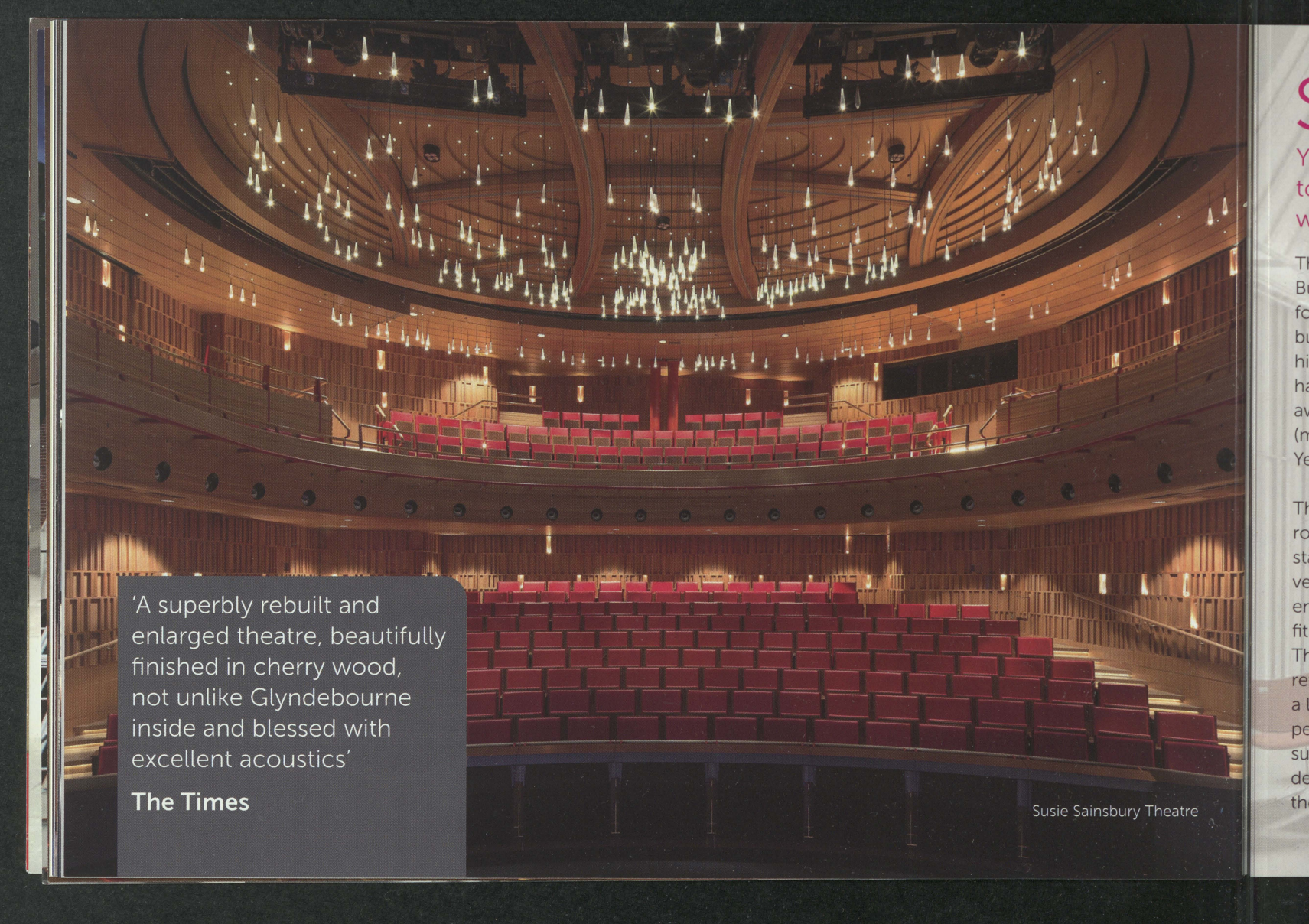
Our main performance spaces are the Duke's Hall, our flagship 350-seat concert venue; the David Josefowitz Recital Hall, which was built in 2001; and the fabulous Susie Sainsbury Theatre and Angela Burgess Recital Hall, which opened in 2018.

STUDENTS ALSO BENEFIT FROM:

- Outstanding teaching and practice studios and rehearsal and lecture rooms
- Further practice studios in our custom-built suite at Cross Keys Close, a short walk away
- Use of nearby St Mark's Church
- Dedicated professional recording services
- Our well-equipped library
- The Academy Museum, which hosts regular research events and includes on-site instrument workshops
- An excellent canteen serving healthy and affordable meals
- Academy Chimes shop, a convenient source for music, accessories and more



'The world-class teaching and the wonderful halls and recording facilities have all helped to make my time at the Academy so far as productive and valuable as I had hoped it would be'



'A superbly rebuilt and enlarged theatre, beautifully finished in cherry wood, not unlike Glyndebourne inside and blessed with excellent acoustics'

The Times

Susie Sainsbury Theatre

STATE OF THE ART

You will have the opportunity to perform in our award-winning theatre and recital hall

The Susie Sainsbury Theatre and Angela Burgess Recital Hall opened in 2018 following one of the most ambitious building and renovation projects in the history of the Academy. The new spaces have already won nearly 20 industry awards, including three RIBA awards (most notably, London Building of the Year) and a World Architecture Award.

The 309-seat theatre and 100-seat rooftop recital hall include professional-standard recording facilities and the very latest in new technologies, ensuring that they will continue to be fit for purpose long into the future. These new spaces, together with 14 refurbished practice and dressing rooms, a large refurbished jazz room, five new percussion studios and a new control suite for the audiovisual recordings department, have significantly enhanced the Academy's facilities.



Angela Burgess Recital Hall

'The library contains a great range of material spanning several centuries. Specialist staff provide invaluable support, making primary sources available and helping to turn complicated research methodology into something feasible'

LIBRARY

The Academy's library is well equipped for students and also holds historical collections of international significance, making it a recognised centre for research

Whether you're an undergraduate or postgraduate student, you'll find everything you need for your day-to-day lessons, music making and research in our library. It contains over 200,000 items, including remarkable collections of performance materials – 16th-century lute books in the Robert Spencer Collection, autograph manuscripts by Purcell, Sullivan, Vaughan Williams, Kenny Wheeler and other leading composers, and marked scores from the collections of Henry Wood, Nadia Boulanger, John Barbirolli, Yehudi Menuhin, Otto Klemperer and Charles Mackerras. The professional library staff team will help you to make the most of these valuable resources.

The Orchestral Library has approximately 4,000 sets of parts, constantly augmented with new acquisitions. Important research collections include

orchestral sets from the libraries of Henry Wood and Otto Klemperer.

Students can also apply for access to the University of London Library and the British Library.

IT SERVICES

Technology plays a vital role in supporting your studies. Our drop-in IT Service Desk will help you set up your email account, connect to wifi and access our range of services. You will be able to get Office 365 for free on your devices and book practice rooms from your phone between classes. We also have a number of computer suites, where you can access the internet, print documents and use specialist music software including Sibelius, which is also available from home.



MUSEUM

The Academy Museum gives students access to superb historic and modern instruments from its collections, as well as an illuminating archive of important musical materials

Since its foundation in 1822 the Academy has acquired important collections of musical instruments, many of which are available to students on request.

The Rutson Collection contains examples by Stradivari and Amati as well as other unique Italian instruments. The Becket Classical Collection and the Spencer Collection of lutes and guitars offer fascinating material for researchers and period performers. Over the years, other important Italian instruments and examples of the French, German, English and Dutch schools have been added. We also commission instruments from today's most gifted instrument makers for our unique Calleva Collection. In total, we hold over 200 fine stringed instruments and more than 150 bows.

Our museum displays many of these instruments alongside playable historic

keyboards dating from 1600 to 1920 by makers such as Broadwood, Pleyel and Érard.

We also hold artworks, performance materials, manuscripts and other objects, many of which belonged to such influential figures as Yehudi Menuhin, Robert Spencer, Harriet Cohen, David Munrow and Henry Wood. These collections offer students unique insights into the creative processes of great musicians and help to inform our knowledge of performance practice.

There is a practice space in the strings gallery, giving students an opportunity to rehearse with an informal audience. Classes, seminars and events often take place in the galleries. Students can also apply to become gallery assistants, which is a paid opportunity designed to fit around their studies.



A photograph of two young men in a modern, brightly lit interior, likely a cafe or canteen. The man on the left is standing, wearing a dark blue quilted jacket and glasses, smiling. The man on the right is sitting, wearing a brown sweater over a dark collared shirt, holding a white coffee cup and looking towards the camera with a slight smile. The background shows a clean, minimalist space with white walls and modern pendant lights.

STUDENTS' UNION

Living and studying in London is an experience unlike any other – for musicians the opportunities are endless. And there's plenty going on within the walls of the Academy, too...

Our Students' Union (SU) is central to all aspects of life at the Academy. Every enrolled student is a member of the SU and can get involved on many levels.

We start the year with Freshers' Week, with other social highlights including the Christmas Party, the Film Orchestra and the Summer Ball. The bar and canteen areas are ideal locations for our regular jazz jams and soul nights, with pub quizzes and film nights also taking place throughout the year. We have very active male and female football teams and regular SU yoga sessions. As a constituent college of the University of London we also have access to hundreds of different societies and clubs.

Working alongside the Students' Union President are four student representatives – an undergraduate rep, a postgraduate rep, a welfare rep and a societies and events rep. Your SU team works together to ensure that students' voices are represented at all levels of the Academy. The SU President attends all boards and committees to make sure concerns ranging from courses to facilities are heard, and to create the best possible environment for students. Additionally, students have the opportunity to address staff members directly at committees such as the Student-Staff Liaison Committee.

'Moving to a new country was daunting, but I needn't have worried – the atmosphere at the Academy is very friendly and welcoming. I spent Freshers' Week making friends and getting as much advice as I could from staff and students'

RESILIENCE AND SUPPORT

The wellbeing of our students is critical. We want you to make the most of your time here and establish good habits that will help you throughout your career

All aspects of our programmes are designed to develop your ability to thrive in the music profession and sustain your wellbeing through a lifetime in music. We have a strong network of experienced staff to help you through your studies and we dedicate significant resources to this area.

Your Programme Tutor and Principal Study Teacher will be the primary contacts in your studies and your first ports of call for advice and guidance. They are supported by your Head of Department and Head of Programme, and by the Deputy Principals and Principal, all of whom take a close interest in the quality of your experience at the Academy.

We know how vital it is to nurture the person as much as the musician. In each of our programmes regular time is set aside to focus on the practical things

that will help you frame your career, from entrepreneurial skills and forging your professional identity to maintaining a healthy, balanced lifestyle and dealing with the pressures that inevitably arise.

SPECIAL SUPPORT

If things get tough it's important to know where to turn. This may be your teacher or Programme Tutor, but there are also trained counsellors (male and female) whose doors are always open to talk about any aspect of your life and address problems, small or large. They will also be able to refer you to specialist external resources as appropriate.

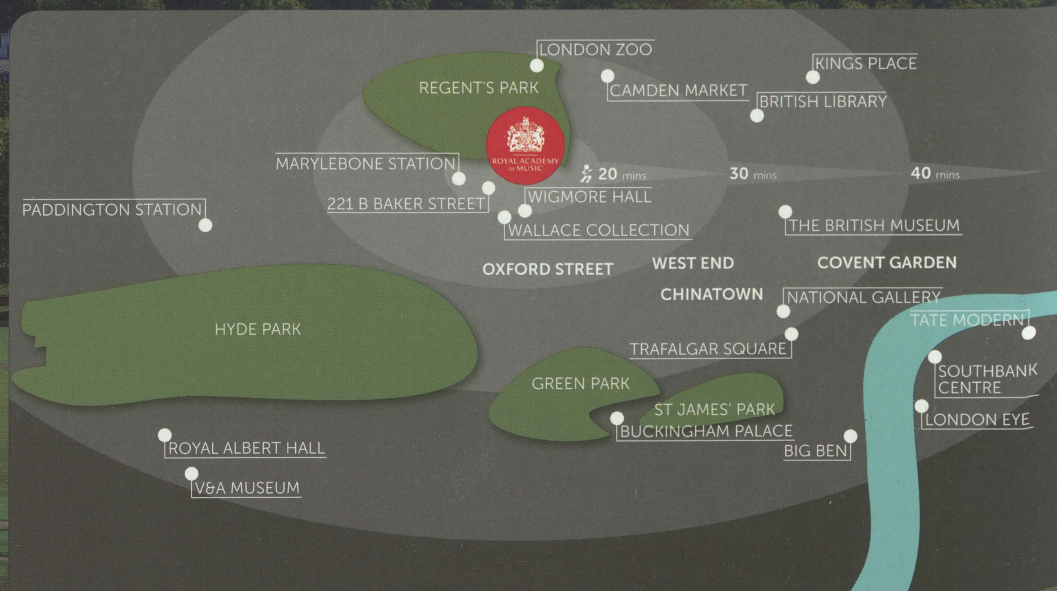
We believe in a preventive approach to performance-related injury by teaching excellent technique and providing a range of therapeutic disciplines including Alexander Technique, physiotherapy, pilates and yoga. If physical issues arise, we can facilitate access to a broad

range of medical specialists through our uniquely close relationship with the charity Help Musicians UK.

Students with an impairment or specific learning difficulty can get practical support – including assistance with funding applications, where relevant – from our Disability Advisor. We also have an Additional Support Tutor, who can arrange specialist tuition and work with you to develop strategies that will help your musical learning.

Our specialist English Language Support Tutors can help all international students improve their communication skills. Some students will be invited to attend an English Language Welcome Week before the start of the academic year. We provide weekly language classes for students who need regular assistance, and a Help Desk for those who require language support for their written work.

'One of the reasons I chose the Academy was because of its location in the heart of London. This beautiful city is an unbelievable hub of culture and history'



LOVE LONDON

Where better to study than in the most popular student city in the world, next to one of its most beautiful parks?

London is one of the most vibrant, cosmopolitan, eclectic, exciting, historic and beautiful cities in the world, and the Academy is situated right in its centre. It's a great place to be a student and an inspiring place to study music.

On any day of the week you can hear some of the world's best soloists, bands, orchestras and singers in venues across the city – many with your student discount. And if you're looking for creative inspiration of a different kind, there are countless theatres, galleries, clubs, bars, parks and museums to visit.

Regent's Park is on our doorstep, and within walking distance are Wigmore Hall,

Oxford Street, the theatres of the West End and the diverse bars of Soho. It's also easy to enjoy the unique offerings of Camden Market and the buzz of the South Bank, a hub of culture and creativity.

It's for all of these reasons, and more, that London took the top spot in the most recent Student City Rankings by university experts QS (May 2018). The criteria included student experience, job prospects and friendliness to international students.

Whatever your passions and interests, in London you will find somewhere to enjoy them and people to share them with.



Regent's Park

ACCOMMODATION

The sheer size of London can make moving here seem a daunting prospect. We can help you find the right place to live

Our Estates Department is uniquely equipped to help students and prospective students with a wide range of accommodation, including:

Marylebone Flats

13 self-catered flats leased by the Academy and sublet on a per-room basis to students. They are just five minutes' walk from the Academy and provide space for 37 students.

University of London (UoL) Intercollegiate Halls

The largest community of Academy students live in UoL's Lillian Penson Hall. Located next to Paddington Station, it is only two Tube stops or a short bus ride away from the Academy.

UoL Student Homes

These are houses or flats sourced by UoL from private landlords in areas within 30 minutes of the Academy. They can range

in size from four to eight bedrooms, with shared living spaces.

International Students House (ISH)

This charity offers affordable accommodation for students from a variety of universities and institutions. ISH is located on Great Portland Street, very close to the Academy.

There are also other private halls of residence across London, as well as hostels, lodgings, homestays and house shares. Our guides to accommodation are available online at ram.ac.uk/accommodation.

All current and future Academy students are eligible for free advice on private accommodation and house hunting from the UoL Housing Services (ULHS). They have a large database of available accommodation – both whole properties and individual rooms.



SCHOLARSHIPS AND BURSARIES

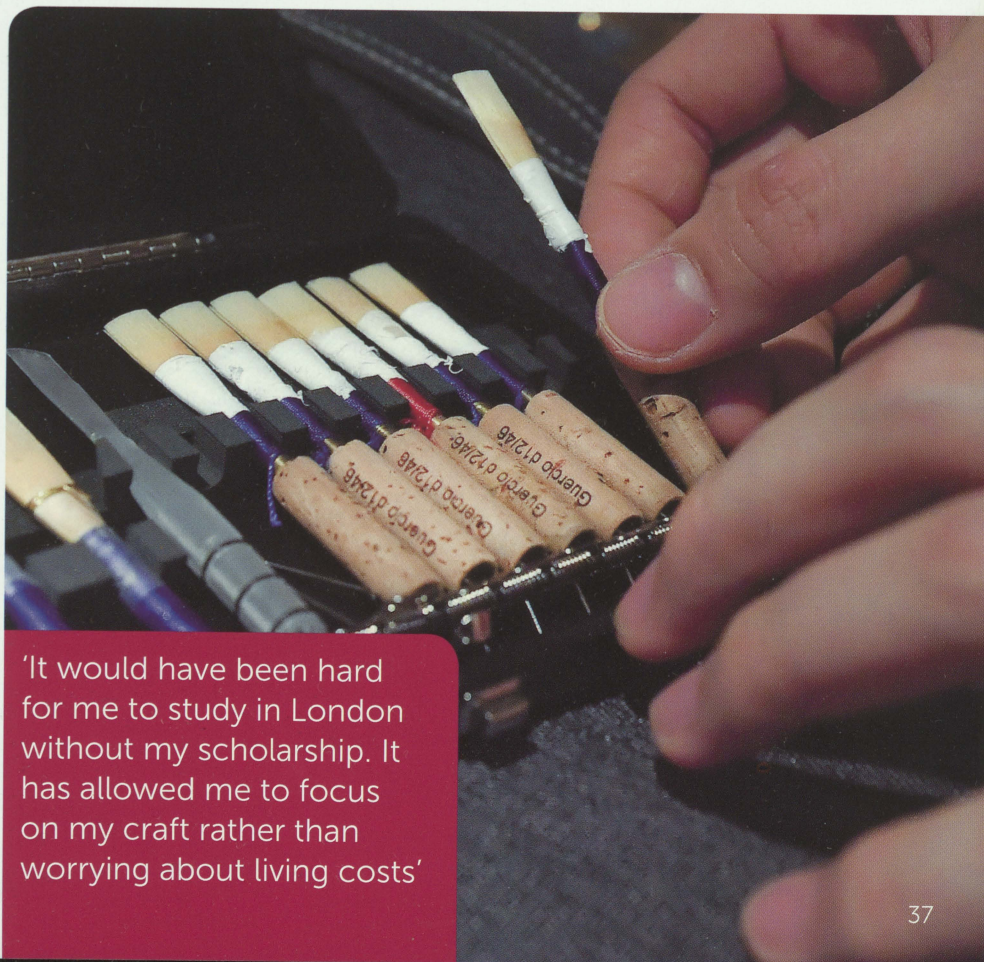
Our alumni and friends contribute generously each year to provide financial support to students like you

In fact, about a third of all scholarship funds awarded by the Academy come from donations. Every effort is made to increase the amount available to students each year.


Entrance Scholarships (except for Gap Year and Year Abroad Programmes) are merit based and are awarded following a live audition in the UK or at one of our overseas audition centres (page 91). Applicants who require further financial support may also apply for means-tested bursaries after audition.

FINANCIAL HARDSHIP

Students who are suffering financial hardship during their time at the Academy can apply for help through the Deputy Principal and Dean's office.



'It would have been hard for me to study in London without my scholarship. It has allowed me to focus on my craft rather than worrying about living costs'



'I consider all of my students
to be unique, and it is that
very uniqueness that I strive
to develop. A copy, no matter
how good, is worthless; the
original is priceless'

Owen Murray,
Head of Accordion

Visiting Professor Mario Stefano Pietrodarchi
teaches a one-to-one lesson

HEAD OF ACCORDION
OWEN MURRAY
Administrator: Karen Ingram

Tel: +44 (0)20 7873 7380
Email: accordion@ram.ac.uk
Web: ram.ac.uk/accordion

VISITING PROFESSORS
OF ACCORDION
Friedrich Lips
Cao Xiaoqing

VISITING PROFESSOR
OF BANDONEON
Mario Stefano
Pietrodarchi




ACCORDION

The Royal Academy of Music was the first British conservatoire to introduce teaching for the classical accordion

Since it was founded in 1986, the Accordion Department has been a pioneering force, developing new repertoire and producing some of the world's most successful accordion players. Our focused, friendly community is led by the Head of Accordion, Owen Murray, himself a celebrated performer, dedicated teacher, recording artist and international soloist with experience in all aspects of accordion performance.

Students and professors work together in a lively and creative environment. As part of your programme you will perform solo repertoire, hone technical skills, form chamber music ensembles and connect to the wider musical world.

The accordion is thoroughly integrated into the life and work of the Academy. Our undergraduate and postgraduate students enjoy countless collaborations with Academy composers and performers of other instruments.



'Working with such talented and motivated students makes my role at the Academy an exciting, challenging and fulfilling one. Seeing them achieve the success they deserve is a rewarding experience'

Mark David, Head of Brass

Caesar Mallet
STAMPONES
Nos 1 and 2
© Full Score

**ARTISTIC DIRECTOR AND
HEAD OF BRASS
MARK DAVID**

Administrator: Alice Kelley

Tel: +44 (0)20 7873 7320

Email: brass@ram.ac.uk

Web: ram.ac.uk/brass

**INTERNATIONAL
VISITING PROFESSORS
Horn**

Radovan Vlatković

Trumpet

Eric Aubier

Reinhold Friedrich

Trombone

Jörgen van Rijen

**SENIOR TUTOR
OF BRASS**

Bob Hughes

PROFESSORS

Horn

Roger Montgomery

natural horn

Martin Owen

Michael Thompson

Aubrey Brain Chair

Richard Watkins

Dennis Brain Chair

Katy Woolley

Trumpet

Paul Beniston

Mark David *Head of Brass*

Robert Farley

natural trumpet, cornetto

John Hutchins

natural trumpet,

BMus Tutor

Mike Lovatt *Derek Watkins*

Chair of Trumpet

Will O'Sullivan

Gareth Small

Trombone

Ian Bousfield

tenor trombone

Dudley Bright

tenor trombone

Matthew Gee

tenor trombone

Bob Hughes

bass trombone

Keith McNicoll

bass and

contrabass trombone

Mark Templeton

tenor trombone

Adam Woolf

sackbut, early trombone

Tuba

Patrick Harrild

**Euphonium and
Bass Trumpet**

James Maynard

**Serpent and
Ophicleide**

Stephen Wick

**ENSEMBLE IN
RESIDENCE**

Septura

BRASS

The Academy's Brass Department is one of the premier conservatoire departments in the world, with recent alumni performing in top ensembles and holding principal orchestral positions both in the UK and abroad

We offer individual lessons with our team of distinguished professors and visiting professors, who are active at the highest professional level, an unparalleled range of masterclasses with the many internationally renowned artists who visit regularly, and a rich orchestral and chamber music programme.

As well as receiving the essential musical and technical grounding in the core repertoire, our undergraduate and postgraduate students take advantage of a wide range of performance opportunities. Collaborations with prestigious venues across London, partnerships with orchestras, and competitions – both internal and external – will help you make the most of your time at the Academy and prepare you for a fulfilling career in music.





'My role is to draw students both into the modern realities of the choral conducting profession and the rich British traditions of choral musicianship'

Patrick Russill,
Head of Choral Conducting

HEAD OF CHORAL CONDUCTING
PATRICK RUSSELL

Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405

Email: choralconducting@ram.ac.uk

Web: ram.ac.uk/choralconducting

**VISITING
PROFESSORS**

Roland Börger
David Hill
James O'Donnell

TEACHING STAFF

Alexander Ashworth
Vocal Technique
Paul Brough
Technique and Interpretation
Performance Classes
Ruth Byrchmore
Aural Skills

Sian Edwards
Symphonic Repertoire and Skills
Cathal Garvey
Baton Technique
Esther Jones
Pedagogy
Patrick Russell
Head of Choral Conducting

CHORAL CONDUCTING

The Academy's two-year Choral Conducting Programme is the UK's longest-established specialist course in conducting for choirs

The programme covers a wide range of sacred music for both concert and liturgical events, as well as selected secular repertoire. With expertise in conducting, rehearsal and baton techniques, choral repertoire, vocal technique and aural skills, our professors will equip you with all the necessary skills for an active and diverse career.

The Academy's location in the centre of London, at the heart of the British choral tradition, provides an enviable learning environment and enables us to collaborate closely with leading professional, amateur and collegiate choirs.

We offer Principal Study Choral Conducting at postgraduate level only. At undergraduate level it is offered as an optional choir-training class, but not as Principal Study.





'I have developed so much as a composer since coming to the Academy. Amazing teachers, various workshops and opportunities to collaborate with performers have given me a wonderful platform to explore my music'

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HEAD OF COMPOSITION
PROF PHILIP CASHIAN

Administrator and Project Manager:
Emily Mould

Tel: +44 (0)20 7873 7379
Email: composition@ram.ac.uk
Web: ram.ac.uk/composition

VISITING PROFESSORS

Hans Abrahamsen
*Oliver Knussen Chair
of Composition*
Sir Harrison Birtwistle
Tod Machover
James Newton Howard
Andrew Norman
Bent Sørensen
Ryan Wigglesworth
*Richard Rodney Bennett
Professor of Music*

PROFESSORS

Dr Rubens Askenar
Christopher Austin
Gary Carpenter
Prof Philip Cashian
Head of Composition
Dr Edmund Finnis
Helen Grime
Morgan Hayes
David Sawyer

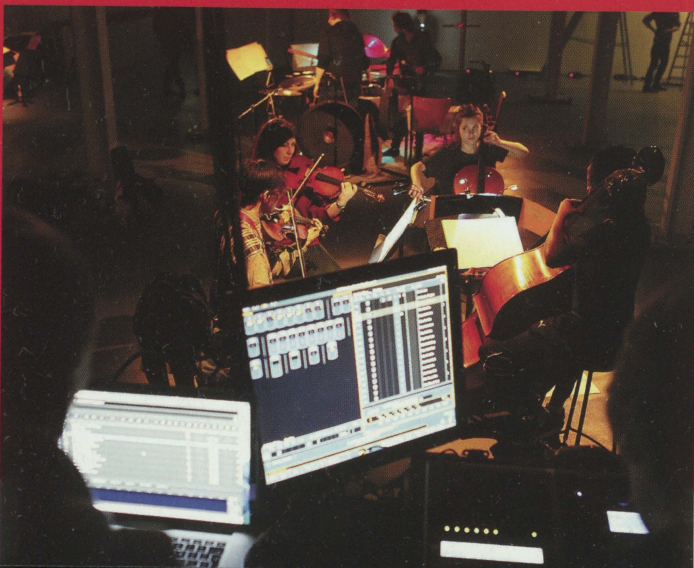
Philip Dawson
Creative Technology
Dr Gareth Moorcraft
Paul Morley
*Music and
Contemporary Culture*
Dr Patrick Nunn
Techniques of Composition

**HONORARY
RESEARCH FELLOWS**

Dr Tansy Davies
Huw Watkins

SUPPORTING STUDIES

Dr Óscar Colomina
*Bosch Orchestration
and Conducting*



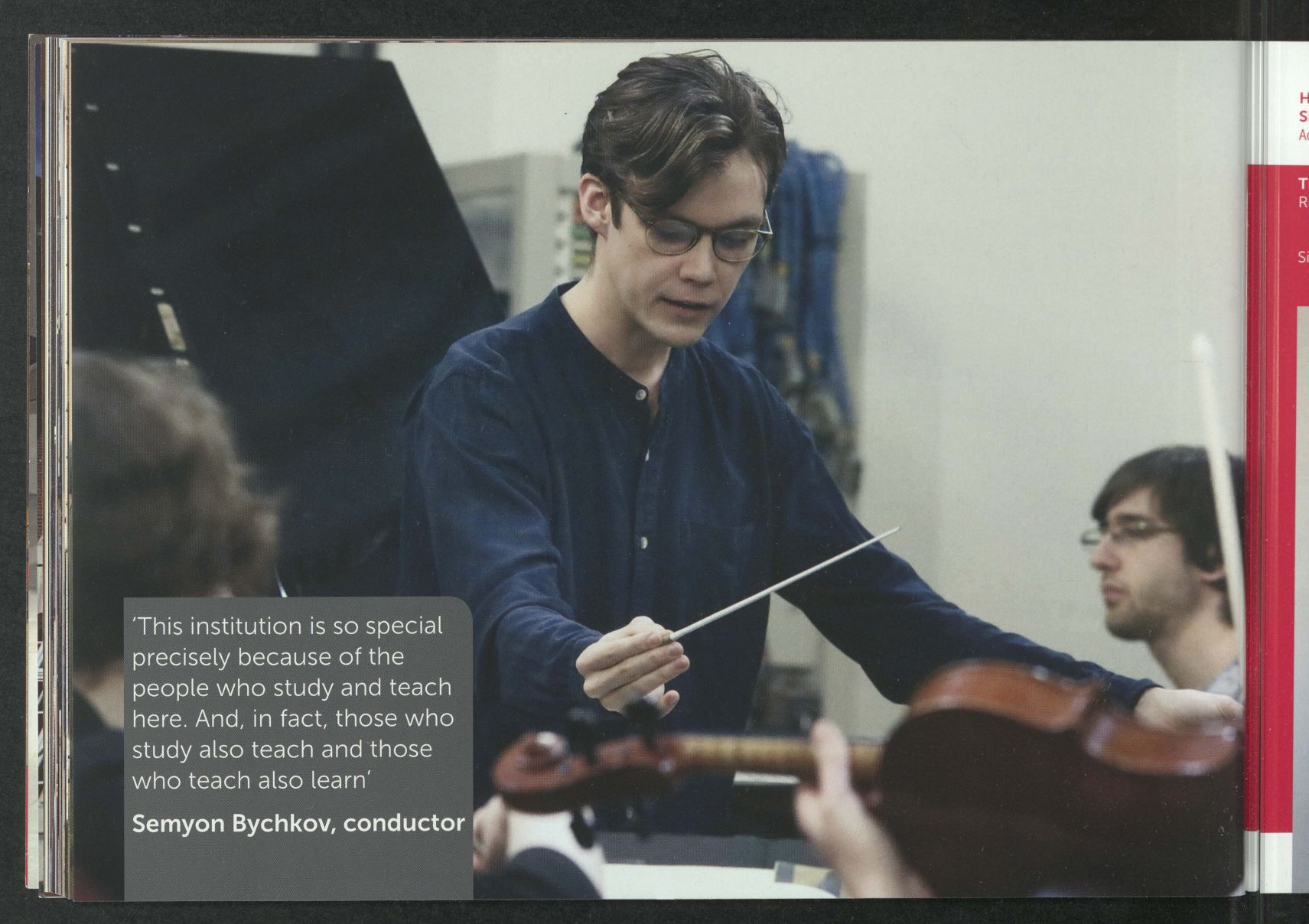
COMPOSITION AND CONTEMPORARY MUSIC

Composition at the Academy centres on intensive project-based and highly collaborative degree programmes. Composers have a wide range of opportunities for performance and recording in different creative contexts

Our undergraduate programme is shaped to give you a strong foundation in compositional technique, whether your interests lie in writing for concert, media and film, staged productions or electronic music.

At postgraduate level our demanding programmes comprise a full schedule of project work, including workshops, performances and recordings of student compositions. Over the last year the Composition Department has staged at least 20 concerts of new works, both inside and outside the Academy.

Both programmes are taught by dedicated teachers and active composers who are engaged in a broad range of compositional activities. Our collaborative environment will allow you to develop your individual style and musical personality.



'This institution is so special precisely because of the people who study and teach here. And, in fact, those who study also teach and those who teach also learn'

Semyon Bychkov, conductor

HEAD OF CONDUCTING

SIAN EDWARDS

Administrator: Sam Batchelor

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Web: ram.ac.uk/conducting

TEACHING STAFF

Ruth Byrchmore

*Aural Training and
Musicianship*

Sian Edwards

Head of Conducting

Prof Raymond Holden

*Contextual Studies in
Performance Practice and
Performance History*

Colin Metters

*Professor Emeritus
of Conducting
Patrick Russill
Choral Repertoire and Skills*



CONDUCTING

The Academy's postgraduate Conducting Programme is recognised as one of the foremost in the world, with students regularly being coached by leading conductors

Focusing on a small, high-quality intake, we are able to offer students many opportunities to rehearse and perform in different settings, from two-piano workshops and intimate chamber ensembles to full symphony orchestra. The environment is friendly, collaborative and focused.

The programme begins with technical and rehearsal skills, followed by opportunities to integrate your work into other departments including early music performance, opera, contemporary music, and education and outreach.

We offer a two-year course of Principal Study Conducting at postgraduate level. At undergraduate level you can study conducting either in introductory classes or, if you wish to pursue it to a high level, as an intermediate or advanced elective.



'Michael [Lewin] was incredible because he never stopped me from expressing myself the way I wanted to, but he always helped me express myself better'

**Miloš Karadaglić, alumnus
and President of Alumni**

HEAD OF GUITAR
MICHAEL LEWIN
Administrator: Alice Kelley

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Web: ram.ac.uk/guitar

**VISITING
PROFESSORS**
David Russell
John Williams
Fabio Zanon

PROFESSORS
Christoph Denoth
voice and guitar
Stephen Goss
Guitar Ensembles
Michael Lewin
Head of Guitar
Timothy Walker
voice and guitar

CONSULTANT
Julian Bream




GUITAR

The Academy is recognised worldwide as a leading centre for the study of the classical guitar at undergraduate, postgraduate and doctoral levels

Our comprehensive curriculum and unique musicological resources help students to reach the highest standards as soloists, ensemble players and teachers. Professorial expertise covers every aspect of guitar performance, from the concert platform to the theatre, ballet, opera house and recording studio, as well as specialisms in the main historical periods.

Each year you will experience masterclasses, lectures and concerts by distinguished visiting artists, luthiers and composers, and have regular opportunities to perform. The promotion of new music for the guitar also forms an integral part of our department's work, as does our collaboration with other departments on innovative projects.

The Academy is the custodian of the Spencer Collection, which includes important lutes, guitars, books and manuscripts. The Calleva Foundation's loan scheme gives students access to instruments made by some of today's finest luthiers.



Visiting Professor
Park Stickney
teaches a jazz
harp lesson

'I had four amazing years
here and inspirational
teachers who led and guided
me. The standard of playing
now is inspiring'

**Catrin Finch, alumna and
Visiting Professor**

HEAD OF HARP
KAREN VAUGHAN
Administrator: Karen Ingram

Tel: +44 (0)20 7873 7380
Email: harp@ram.ac.uk
Web: ram.ac.uk/harp

**VISITING PROFESSORS
OF HARP**

Milda Agazarian
Anne-Sophie Bertrand
Catrin Finch
Isabelle Moretti
Isabelle Perrin
Erika Waardenburg

**VISITING PROFESSOR
OF JAZZ HARP**

Park Stickney

PROFESSORS

Sue Blair *Orchestral Tutor*
Prof Skaila Kanga
Professor Emerita of Harp
Frances Kelly *early harp*
Alison Martin *Opera Tutor*
Charlotte Seale
LRAM Teaching Diploma

Helen Tunstall
*Contemporary Music
Studies*
Karen Vaughan
*Head of Harp,
Orchestral Studies*
Catherine White
Sight-reading Tutor
Suzy Willison-Kawalec
Orchestral Projects



HARP

The Harp Department is a tight-knit, thriving community, with students and professors working together in a supportive environment

Teaching at undergraduate and postgraduate level covers solo, concerto and chamber repertoire and all aspects of orchestral playing. From Baroque to jazz, our harpists are trained to take on anything the music profession requires.

The harp is thoroughly integrated into the life and work of the Academy, with students collaborating regularly with composers and other instrumentalists, and new works being commissioned every year by the Harp Department. Our professors include celebrated performers and recording artists. You will have the opportunity to work with specialists in orchestral and contemporary repertoire, early harp, jazz and opera as well as distinguished visiting professors.

Academy harpists have won prizes in international competitions and many alumni hold orchestral and teaching positions worldwide.



‘Since joining the Historical Performance Department, my feet haven’t touched the ground – I’ve taken part in lots of high-profile projects and benefited from expert tuition’

**HEAD OF HISTORICAL
PERFORMANCE
PROF MARGARET FAULTLESS**

Administrator and Project Manager: Emily Mould

Tel: +44 (0)20 7873 7379
Email: historical@ram.ac.uk
Web: ram.ac.uk/historical

**MICAELA COMBERTI
CHAIR OF
BAROQUE VIOLIN**
Rachel Podger

**WILLIAM CROTCH
CHAIR**

Laurence Cummings
*harpsichord, basso
continuo*

VISITING PROFESSORS
Philippe Herreweghe

Daniel Brüggen *recorder*
Peter Holtslag *recorder*

**PROFESSORS
Strings**

Pavlo Beznosiuk
violin, viola
Prof Margaret Faultless
*violin, Head of
Historical Performance*

Elizabeth Kenny
lute, theorbo
Jonathan Manson
cello, viola da gamba
Nicolette Moonen
violin, viola

Chi-chi Nwanoku OBE
double bass
Caroline Ritchie
viol consort
Jane Rogers *viola*
Simon Standage *violin*
Matthew Truscott *violin*

Keyboard

Carole Cerasi
harpsichord, fortepiano
Pawel Siwczak
*harpsichord, basso
continuo*

Recorder

Anna Stegmann

Flute

Lisa Beznosiuk

Oboe

Katharina Spreckelsen

Clarinet

Eric Hoeprich

Bassoon

Andrew Watts

Brass

Robert Farley
natural trumpet, cornetto
John Hutchins
natural trumpet
Roger Montgomery
natural horn
Stephen Wick
serpent, ophicleide
Adam Woolf
sackbut, early trombone


HISTORICAL PERFORMANCE

Academy graduates permeate the current generation of professional historical performance specialists

The Historical Performance Department will foster your musicianship, instrumental technique and unique creativity, as well as developing your understanding of historical performance practice. Our undergraduate and postgraduate students work with world-class professors and study a wide range of repertoire and relevant disciplines such as dance and continuo. Recorder players explore contemporary repertoire and techniques, often working with young composers. Students are encouraged to develop their own projects and events in a friendly and collaborative atmosphere.

Performance opportunities range from the major Bach series, Haydn symphonies, opera, orchestral projects, chamber music, consort playing and many external concerts, providing invaluable professional experience.



A wide-angle photograph of a large jazz band rehearsing on a stage. The band is arranged in several rows, with musicians playing various instruments including saxophones, brass instruments, piano, and drums. A conductor stands in the foreground, facing the band. The stage is lit with a purple backdrop and hanging lights. The floor is dark and reflective.

'The term "world-class" seems never more appropriate than when evaluating their collective, expertly honed skills ... an unquestionably brilliant big band performance'

Jazz Journal

The Academy Big Band rehearses with Hamish Stuart in the Susie Sainsbury Theatre

HEAD OF JAZZ

NICK SMART

Administrator and Project Manager:
Emily Mould

Tel: +44 (0)20 7873 7379

Email: jazz@ram.ac.uk

Web: ram.ac.uk/jazz

JAZZ ARTIST IN RESIDENCE

Dave Holland

VISITING PROFESSOR

Craig Taborn

PROFESSORS

Bass

(Electric/Acoustic)

Jeremy Brown
Laurence Cottle
Tom Herbert
Jasper Hoiby
Michael Janisch

Drum Kit

Martin France
Ian Thomas
Jeff Williams

Guitar

Chris Montague
Mike Outram
John Parricelli
Mike Walker

Jazz History/ Critical Listening

Keith Nichols
Alyn Shipton
Martin Speake

Piano

Tom Cawley
Aural and Transcription
Kit Downes
Nikki Iles
Liam Noble
Gwilym Simcock

Saxophone

James Allsopp
Iain Ballamy
Tim Garland
Gareth Lockrane
Andy Panayi
Julian Siegel
Martin Speake
Stan Sulzmann

Trombone

Mark Bassey
Gordon Campbell
Barnaby Dickinson
Trevor Mires
Mark Nightingale

Trumpet

Steve Fishwick
Mike Lovatt
Nick Smart *Head of Jazz*

Vibes

Jim Hart
Anthony Kerr

Voice

Pete Churchill
Lauren Kinsella
Nia Lynn
Norma Winstone

Rhythmic Skills

Barak Schmool

Composition and Arranging

Pete Churchill

Creative Technology

Aram Zarkian

Repertoire/ Improvisation

Tom Cawley
Pete Churchill
Kit Downes
Gareth Lockrane
Nick Smart

Jazz Supporting Studies

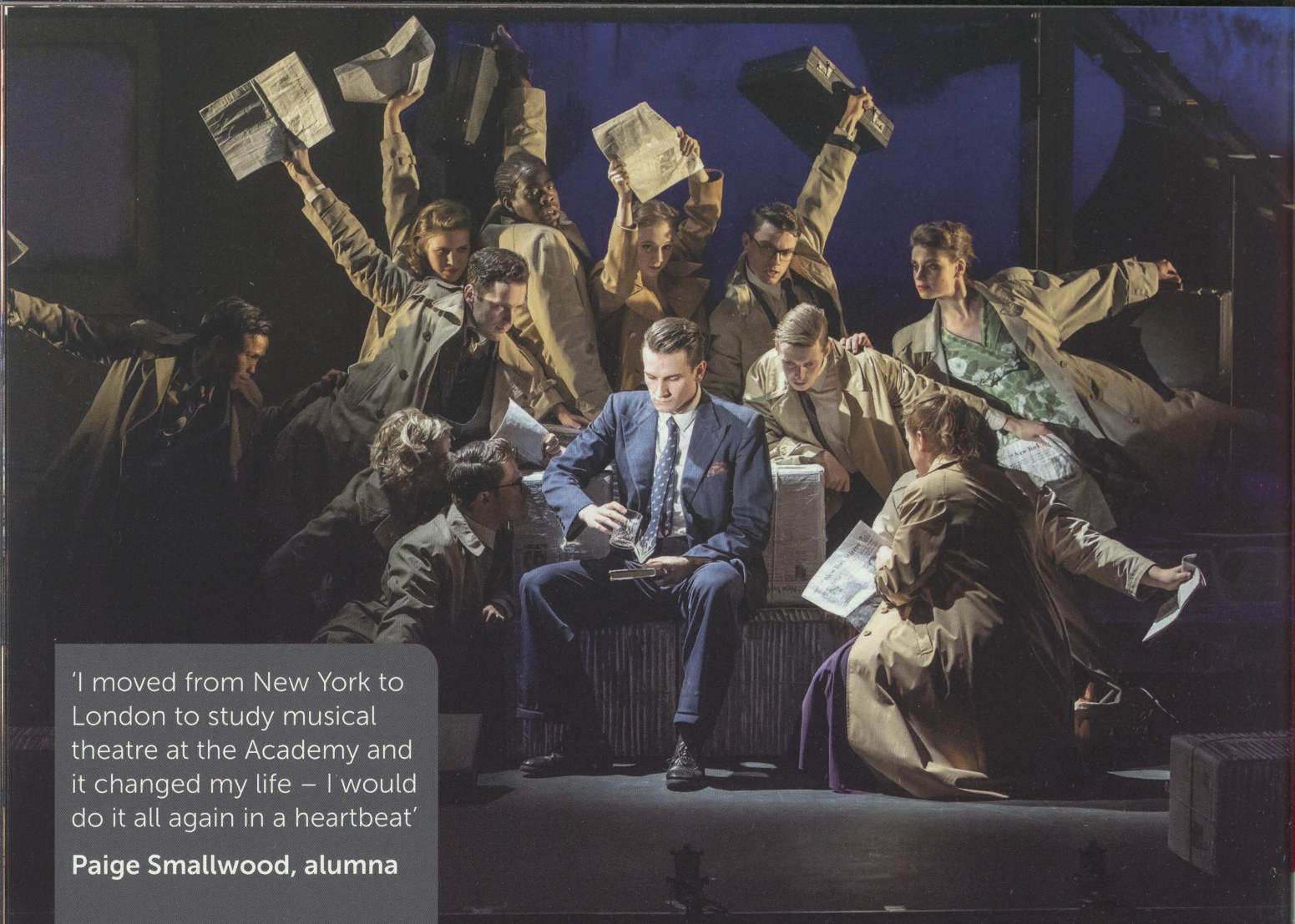
Nikki Iles

JAZZ

Since our Jazz Programme started in 1987, we have produced an outstanding array of versatile, creative and employable jazz musicians

We support students to find their unique creative voice, which will speak equally across performance, improvisation and composition. We do this through full and varied undergraduate and postgraduate programmes that cover many aspects and forms of jazz and its meeting points with other genres.

The Jazz Programme is taught by an outstanding faculty of musicians and teachers whose experience covers the breadth of contemporary jazz practice. We foster an encouraging environment in which to learn and experiment with this extremely broad art form, equipping you with all the skills you'll need as a working musician. Thanks to the scale, focus and personal approach of our training, students get frequent performance opportunities. Our regular ensemble projects and annual Jazz Festival offer students the chance to work intensively with some of the finest jazz players and composers in the world.



'I moved from New York to London to study musical theatre at the Academy and it changed my life – I would do it all again in a heartbeat'

Paige Smallwood, alumna

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**HEAD OF MUSICAL THEATRE
DANIEL BOWLING**

Company Manager: Katie Blumenblatt
Events Manager: Gillian Schofield

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Email: mth@ram.ac.uk
Web: ram.ac.uk/mth

**VISITING PROFESSOR
OF MUSICAL THEATRE**

Claude-Michel
Schönberg

Sam Kenyon
LRAM Teaching Diploma
Olga Masleinnikova
Devising and Movement
for Actors

Alison Guill
Ann James
Mary King
Tim Richards
James Spilling

**SONDHEIM
PROFESSOR OF
MUSICAL THEATRE
VOCAL STUDIES**

Mary Hammond

Matt Ryan *Project Director*
Anne-Marie Speed
Head of Voice,
Spoken Word
Karl Stevens *Dance*
Milo Twomey
Acting Through Song
Lloyd Wylde *Voice*

**MUSICAL DIRECTOR
PROGRAMME TUTORS**

Daniel Bowling
Mark Warman
David White

TEACHING STAFF

Dylan Brown *Acting*
Josh Darcy *Improvisation*
Ryan Gover *Tap*
George Hall
Project Director,
History of Musical Theatre

SINGING TEACHERS

Ross Campbell
John Evans
Kevin Fountain

**REPERTOIRE
COACHES**

Kevin Amos
Tom Brady
Alfonso Casado Trigo
Ron Crocker
Caroline Humphris
Sam Kenyon
Stuart Morley

PANEL OF ADVISERS

Pippa Ailion MBE
John Caird
Chrissie Cartwright
Sir Trevor Nunn
Matt Ryan

**VISITING THEATRE
DIRECTORS, MUSICAL
DIRECTORS AND
SPECIALISTS**

See ram.ac.uk/mth
for recent visitors



MUSICAL THEATRE


Hone your skills and prepare for a career in musical theatre with our one-year postgraduate programme

The Musical Theatre Department functions as a theatre company. Rigorous training will give you an in-depth understanding of the profession and equip you with the skills you need to succeed.

Our day-to-day acting, voice, speech and movement tuition is taught by current practitioners, offering a direct link to the industry, with projects and masterclasses being led by top professionals.

We have created an environment in which individuality is nurtured and diversity embraced. Opportunities to perform throughout the year are a priority, enabling students to learn by doing. Our aim is to create artists with a voracious appetite for investigation and ongoing discovery.

Recent graduates have been cast in productions including *Hamilton* and *The Book of Mormon* in the West End, *Les Misérables* in London and on tour in the UK and US, and the UK tours of *Miss Saigon*, *Avenue Q* and *Hair*.

A vibrant photograph of a group of young actors, likely students of the Royal Academy of Dramatic Art, on a stage. They are dressed in school uniforms, including red and blue sweaters, white shirts, and dark skirts or shorts. The actors are in a dynamic, joyful pose, with many holding up books of various colors (red, yellow, green, blue) high above their heads. Their expressions are of pure excitement and happiness. The background is a simple, dark stage set with a blue backdrop. The lighting is bright, highlighting the actors and the books they are holding.

'The standard of performances is absolutely amazing – not just the singing but the acting, the stagecraft, the whole bundle. Royal Academy Opera students are being given everything they need to succeed'

Dame Felicity Lott DBE

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DIRECTOR OF OPERA
GARETH HANCOCK
Company Manager: Michael Wardell

Tel: +44 (0)20 7873 7383
Email: opera@ram.ac.uk
Web: ram.ac.uk/opera

FELIX MENDELSSOHN
EMERITUS
PROFESSOR OF
MUSIC
Prof Jane Glover

VISITING
PROFESSORS

John Mark Ainsley
Sir Thomas Allen
Barbara Bonney
Susan Bullock *Marjorie*
Thomas Visiting Professor
Sir Simon Keenlyside
Angelika Kirchschlager
Anthony Legge *Sir Arthur*
Sullivan Visiting Professor
Dame Felicity Lott
Ann Murray
Dennis O'Neill
Brindley Sherratt
John Shirley-Quirk Professor

PRINCIPAL STUDY
PROFESSORS

Gareth Hancock
Director of Opera
Jonathan Papp
Principal Operatic Coach
Kate Paterson
Head of Vocal Studies
Philip Sunderland
Head of Preparatory and
Vocal Faculty Opera

Ingrid Surgenor MBE
Principal Operatic Coach

PROFESSORS
OF SINGING

Alexander Ashworth
Catherine Benson
Richard Berkeley-Steele
Michael Chance
Raymond Connell
Ryland Davies
Nuccia Focile
Andrew Foster-Williams
Glenville Hargreaves
Yvonne Howard
Caitlin Hulcup
Mary Nelson
Kate Paterson

Head of Vocal Studies

Elizabeth Ritchie
Giles Underwood
Marie Vassiliou
Sarah Walker
Mark Wilde
Prof Mark Wildman
Henry Cummings
Distinguished Professor
of Singing
Catherine Wyn-Rogers

OPERA COACHES

Alexander Crowe
David Gowland
Iain Ledingham
Steven Maughan

Michael Pollock
Jonathon Swinard

STAGECRAFT
AND LANGUAGES

Ludmilla Andrew *Russian*
David Antrobus
Head of Acting
Maria Cleva *Italian*
Florence Daguerre
de Hureaux *French*
Mandy Demetriou
Movement
Johanna Mayr *German*
Victoria Newlyn
Movement
Isabella Radcliffe *Italian*



OPERA


Royal Academy Opera (RAO) prepares exceptionally talented opera singers for careers on the world's most prestigious stages

RAO functions as a small opera company and a bridge to the profession. The two-year postgraduate programme*, which includes unrivalled performance experience, is for advanced singers with the potential and aspiration to succeed as principals at the highest levels. Generous bursaries are available for RAO students.

Our highly focused study environment includes one-to-one tuition, group classes and opera scenes, as well as three fully staged productions per year, which are regularly attended by representatives from opera companies, artist agencies and the national press.

You will work closely with distinguished in-house professors and pre-eminent international visiting artists, and will also benefit from acting and movement classes, language coaching and classes in many other areas of professional development.

*For undergraduate training see Vocal Studies (page 70)



'I am passionate about organists learning to immerse themselves in repertoire beyond the familiar and comfortable, and collaborating with other instrumentalists across the Academy'

Prof David Titterington,
Head of Organ

HEAD OF ORGAN
PROF DAVID TITTERINGTON

Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405

Email: organ@ram.ac.uk

Web: ram.ac.uk/organ

VISITING
PROFESSORS

Franz Danksagmüller
Susan Landale

E Power Biggs Professor
Emerita

James O'Donnell

PROFESSORS

Gerard Brooks

Improvisation

Bine Bryndorf

William McVicker

Organology

Anne Page *harmonium*

Anne Marsden Thomas

Art of Teaching

Prof David Titterington

Head of Organ

Alexander Walker

Specialist Keyboard
and Aural Skills



ORGAN

As an undergraduate or postgraduate student in the Organ Department, you will learn with distinguished soloists, holders of prestigious cathedral posts and dedicated teachers

Programmes for learning the crucial aspects of playing range from solo repertoire in a wide variety of styles to improvisation, harmonium and organology. Frequent performance opportunities are complemented by study trips abroad to play important historic instruments. Many of our organists hold cathedral or church positions that complement their studies with real-world experience.

The Academy has two mechanical-action practice organs built by Flentrop Orgelbouw and Peter Collins, and daily access to our main teaching instrument, the four-manual classical organ by Rieger in St Marylebone Parish Church. In 2013 a three-manual symphonic organ built by Orgelbau Kuhn was installed in the Duke's Hall, with generous support from Sir Elton John and Ray Cooper. We also own a rare 1763 Neapolitan organ by Michelangelo and Carlo Sanarica, which is housed in nearby St Mark's Church.



'My aim is to encourage young pianists to think creatively, be daring, and create opportunities for themselves'

**Prof Joanna MacGregor CBE,
Head of Piano**

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HEAD OF PIANO
PROF JOANNA
MACGREGOR CBE

Administrator: Sam Batchelor

Tel: +44 (0)20 7873 7405

Email: piano@ram.ac.uk

Web: ram.ac.uk/piano

VISITING
PROFESSORS

Imogen Cooper

Pascal Devoyon

*Broadwood Visiting Chair
of Piano*

Richard Goode

Stephen Hough

Steven Osborne

Pascal Rogé

Yevgeny Sudbin

Neil Brand

Film Improvisation

Adrian Brendel

Chamber Music

PROFESSORS

Sulamita Aronovsky

Prof Christopher Elton

Professor Emeritus of Piano

William Fong

Ian Fountain

Rustem Hayroudinoff

Diana Kettler

Prof Joanna

MacGregor CBE

Head of Piano

Tessa Nicholson

Carole Presland

Tatiana Sarkisova

Amandine Savary

Colin Stone

Mei-Ting Sun

PIANO
ACCOMPANIMENT
AND ENSEMBLE
COACHING

James Baillieu

Ian Brown

Prof Michael Dussek

Head of Piano

Accompaniment

Nicola Eimer

Diana Kettler

Iain Ledingham

Malcolm Martineau

Joseph Middleton

Florian Mitrea

John Reid

Chamber Music

Administrator

Amandine Savary

Andrew West

PIANO

Led by the internationally renowned pianist Joanna MacGregor, the Academy's innovative Piano Department will help you to find your artistic identity, develop your technique and become a well-rounded 21st-century musician

Our intelligent, proactive and professional students are given plenty of opportunities to perform publicly. Our professors include celebrated performers, recording artists and festival directors. Visiting professors teach one-to-one lessons and give masterclasses and lectures on a regular basis.

In addition to a substantial programme of core repertoire and chamber music, we also encourage you to curate performances, commission new music and collaborate across artistic boundaries – an approach that lies at the heart of our annual Summer Piano Festival.

We offer two areas of Principal Study for pianists – Piano Solo (undergraduate and postgraduate) and Piano Accompaniment (postgraduate only). Repetiteurs study with Royal Academy Opera.





'The walls of the Academy are quite porous. People from the profession come in and students go out. There's no "them and us"'

Prof Jo Cole, Head of Strings

HEAD OF STRINGS
PROF JO COLE

Administrators: Emily Good, Rosalie Bevan
Chamber Music Co-ordinator: Gwenllian Llyr

Tel: +44 (0)20 7873 7395
Email: strings@ram.ac.uk
Web: ram.ac.uk/strings

VISITING PROFESSORS

Violin

James Ehnes
Daniel Hope
Tasmin Little OBE

Viola

Garth Knox
Hartmut Rohde
Su Zhen

Cello

Mario Brunello
Colin Carr
Steven Doane
Steven Isserlis *Marquis de*
Corberon Professor of Cello
Li Jiwh
Guy Johnston
Guest Professor 2019-20
Sung-Won Yang

Double Bass

Matthew McDonald

VISITING ARTIST

Joel Quarrington

PROFESSORS

Violin

Remus Azoitei
Levon Chilingirian*
Diana Cummings
Joshua Fisher
Michael Foyle

Violin

Rodney Friend
Mayumi Fujikawa
Clio Gould
Giovanni Guzzo
Philippe Honoré
Richard Ireland*
So-Ock Kim
Hu Kun
Sophie Langdon
Jack Liebeck
Nicholas Miller
György Pauk

Ede Zathureczky Professor
of Violin

Alex Redington*
Alexander Sitkovetsky
Maureen Smith
Tomotada Soh
Ying Xue

Viola

Hélène Clément*
Juan-Miguel Hernandez
Yuko Inoue
Garfield Jackson*
Martin Outram*
Paul Silverthorne
James Sleigh*
Jon Thorne*

Cello

Robert Cohen
Prof Jo Cole*
Head of Strings
Lionel Handy

Ben Hughes

Professor of Cello and
Orchestral Studies
Josephine Knight*
Alfredo Piatti Chair of Cello
Mats Lidström
John Myerscough*
Christoph Richter
Hannah Roberts
Nadège Rochat
Felix Schmidt
David Smith*
Prof David Strange
Professor Emeritus
of Strings

Double Bass

Tom Goodman
Graham Mitchell
Senior Professor of
Double Bass
Dominic Seldis

CHAMBER MUSICIAN
IN RESIDENCE

Levon Chilingirian

TEACHING QUARTET
IN ASSOCIATION

Doric Quartet

PIANO

ACCOMPANIMENT
SUPPORT
Małgorzata Garstka

STRINGS

The Strings Department provides a structured framework for undergraduate and postgraduate study, and almost limitless creative scope to establish your niche in the fast-moving career to which you aspire

Throughout your time at the Academy you will receive intensive training in the crucial disciplines of solo performance, chamber music and orchestral playing. We will nurture your talent and help you to become a versatile, creative and practical musician. Our highly distinguished professors and visiting professors range in age from their 20s to their 80s, encompassing an incredible breadth of knowledge and boasting an unrivalled musical lineage.

Students have access to instruments from the Academy Museum's extensive collection, from newly minted modern instruments to 'golden-period' Stradivari violins.

Our approach is to create grounded, rounded musicians whose progression into the music profession is natural, informed and positive.

Students have access to all professors for chamber music coaching, but * indicates special responsibility in this important area



'Our ethos has always been to keep standards high and numbers relatively low. Add to this our incredible line-up of professors and the prospects of high achievement take off'

**Neil Percy, Head of
Timpani and Percussion**

**HEAD OF TIMPANI
AND PERCUSSION
NEIL PERCY**

Administrator: Alice Kelley

Tel: +44 (0)20 7873 7320
Email: percussion@ram.ac.uk
Web: ram.ac.uk/percussion

**INTERNATIONAL
VISITING PROFESSORS**

Peter Erskine *Drum Set*
Marinus Komst *Timpani*
Joe Locke *Vibraphone*

**PROFESSORS
Timpani**

Antoine Bedewi
*Principal Timpani, BBC
Symphony Orchestra*
Simon Carrington
*Principal Timpani, London
Philharmonic Orchestra*
Benedict Hoffnug
*Baroque Timpani,
Academy of Ancient Music*

William Lockhart
*Principal Timpani,
English National Opera*

Percussion

Andrew Barclay
*Principal Percussion,
London Philharmonic
Orchestra*
Neil Percy
*Head of Timpani
and Percussion; Principal
Percussion, London
Symphony Orchestra*
Sam Walton
*Co-Principal Percussion,
London Symphony
Orchestra*

**Drum Set, Latin
American and
Ethnic Percussion**
Paul Clarvis
David Hassell

**Marimba, Solo
Repertoire and
Concerti**
Colin Currie

Marimba
Eric Sammut



TIMPANI AND PERCUSSION

The Academy has a worldwide reputation for excellent training in the complex world of percussion playing

Our teachers include principal players with London's leading orchestras, international soloists and leading session musicians, all of whom are active in music making of the highest standard and understand the priorities of an ever-changing profession.

Your employability is central to our mission – whether you come to us as an undergraduate or a postgraduate, you will develop all the skills you need for your lifelong musical and professional development through a programme that offers a variety of experience across related instruments.

By focusing on a small number of talented students we are able to provide ample resources and dedicated practice spaces, as well as a wide range of performance opportunities and projects – one of the reasons our graduates go on to have rewarding and diverse careers.



'My vocal teacher has helped me build up my confidence. She provides not only support, but also honesty and tough love when necessary'

HEAD OF VOCAL STUDIES

KATE PATERSON

Senior Administrator: Chris Loake

Tel: +44 (0)20 7873 7444

Email: voice@ram.ac.uk

Web: ram.ac.uk/vocal

VISITING PROFESSORS

John Mark Ainsley
Sir Thomas Allen
Barbara Bonney
Susan Bullock *Marjorie Thomas Visiting Professor*
Sir Simon Keentlside
Angelika Kirchschrager
Anthony Legge *Sir Arthur Sullivan Visiting Professor*
Dame Felicity Lott
Ann Murray
Dennis O'Neill
Brindley Sherratt
John Shirley-Quirk *Professor*

PRINCIPAL STUDY PROFESSORS

Marcus van den Akker
Alexander Ashworth
Catherine Benson
Richard Berkeley-Steele
Michael Chance
Raymond Connell
Ryland Davies
Philip Doghan
Nuccia Focile
Andrew Foster-Williams
Glenville Hargreaves
Yvonne Howard
Caitlin Hulcup
Mary Nelson
Kate Paterson
Head of Vocal Studies
Elizabeth Ritchie
Giles Underwood
Marie Vassiliou
Sarah Walker
Mark Wilde

Prof Mark Wildman
Henry Cummings Distinguished Professor of Singing
Catherine Wyn-Rogers

DIRECTOR OF OPERA

Gareth Hancock

VOCAL COACHES

James Baillieu
Repertoire, Song Circle
James Cheung *Repertoire*
Alexander Crowe
Opera Role Coach
Matthew Fletcher
Repertoire
Christopher Glynn
Repertoire
Janet Haney *Repertoire*
Sholto Kynoch *Repertoire*
Iain Ledingham
Opera Role Coach, German Repertoire, Italian Recitative, Choirs
Joseph Middleton
Repertoire, Song Circle
Jonathan Papp *Repertoire, Opera Role Coach*
Valeria Racco
Opera Role Coach
Jean Rigby
Opera Role Coach
Marek Ruszczyński
Repertoire
Andrew Smith
Opera Role Coach
Philip Sunderland
Head of Preparatory and Vocal Faculty Opera

Ingrid Surgenor MBE
Principal Operatic and Vocal Repertoire Coach
Anna Tilbrook *Repertoire*
Lada Valešová
Opera Role Coach
Chad Vindin *Repertoire*

SONG, STAGECRAFT AND LANGUAGES

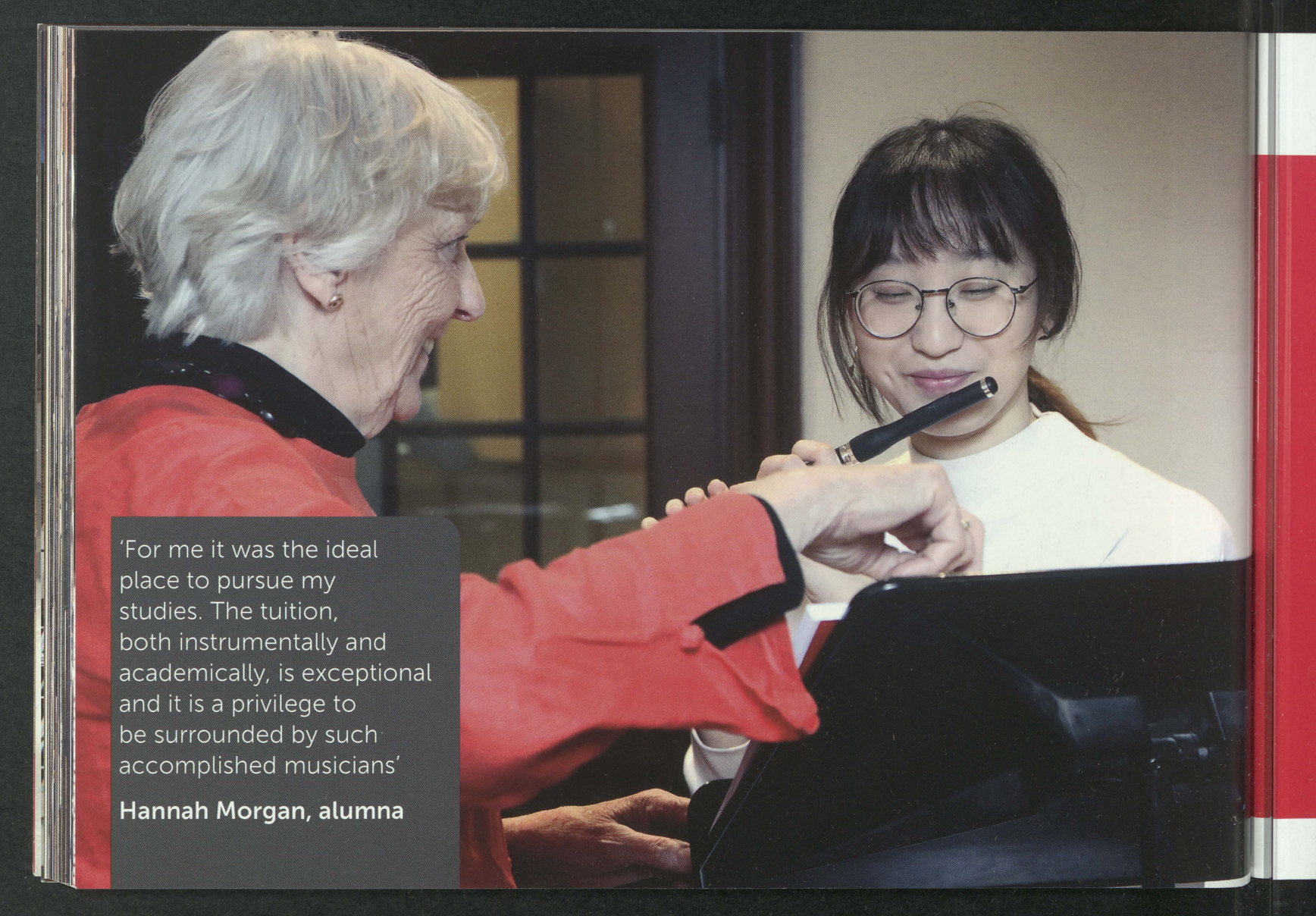
Ludmilla Andrew *Russian*
David Antrobus
Head of Acting
Gavin Carr *English and American Song, Oratorio*
Maria Cleva *Italian*
Florence Daguerre
de Hureaux *French*
Mandy Demetriou
Movement
Alessandro Grottola
Italian
Karen Halliday *Movement*
Caitlin Hulcup
Opera Audition Repertoire
Esther Jones
Vocal Ensemble
Yvonne Kenny
Handel and Mozart
Johanna Mayr *German*
Victoria Newlyn
Movement
Isabella Radcliffe *Italian*
James Simmons *Acting*
Richard Stokes *Professor of Lieder, Song Circle*
Nicole Tibbels *French*
Mark Wilde *English Song*

VOCAL STUDIES

The Academy's Vocal Studies Department attracts talented singers of every voice type from all over the world and has a fine tradition of training students for international careers

Vocal Studies students are driven, dedicated and versatile, with a reputation for outstanding quality and professionalism. Our singing professors are committed teachers with considerable experience as professional performers and a wide range of industry knowledge and insight.

We offer Principal Study at undergraduate and postgraduate levels. As a member of our department you will benefit from unrivalled opportunities and one-to-one lesson time. Our comprehensive training includes vocal and performance technique, stagecraft, repertoire, historical performance, new music, audition preparation and language tuition, preparing students for high-level work on stage and in concert. Students and recent graduates have found success in top concert venues, with opera companies in the UK and abroad, and in international competitions.



'For me it was the ideal place to pursue my studies. The tuition, both instrumentally and academically, is exceptional and it is a privilege to be surrounded by such accomplished musicians'

Hannah Morgan, alumna

HEAD OF WOODWIND
KEITH BRAGG
Administrator: Alice Kelley

Tel: +44 (0)20 7873 7320
Email: woodwind@ram.ac.uk
Web: ram.ac.uk/woodwind

**VISITING
PROFESSORS**

Flute

Emily Beynon
Denis Bouriakov
Paul Edmund-Davies

Oboe

Jonathan Kelly

Clarinet

Andrew Marriner
Patrick Messina

**PROFESSORS
Flute**

William Bennett
Keith Bragg
Head of Woodwind
Samuel Coles
Michael Cox
Kate Hill

Sophie Johnson *piccolo*
Karen Jones
Helen Keen *piccolo*
Patricia Morris *piccolo*
June Scott

Oboe

Tom Blomfield
Sue Böhling *cor anglais*
Christopher Cowie
Jill Crowther *cor anglais*
Ian Hardwick
Celia Nicklin
Melanie Ragge
Timothy Rundle

Clarinet

Laurent Ben Slimane
bass clarinet
Timothy Lines
Angela Malsbury
Christopher Richards

Mark van de Wiel
Chi Yu Mo *E flat clarinet*

Saxophone

Simon Haram
Huw Wiggin

Bassoon

Jonathan Davies
Simon Estell
contrabassoon
Fraser Gordon
contrabassoon
Amy Harman
Robin O'Neill
John Orford

**LRAM (ART OF
TEACHING)**

Simon Carr

WOODWIND


As a woodwind student at the Academy you will learn everything you need to know in order to enter the music profession at the highest international level

Our professors have decades of experience as internationally renowned soloists, seasoned chamber musicians and principal players in London's top orchestras, and have trained many of the finest woodwind players in the UK and around the world.

Our undergraduate and postgraduate programmes offer hugely varied opportunities, from one-to-one lessons with world-class soloists to full symphony orchestra concerts, equipping students with the skills they need to enter the music profession.

Students study solo repertoire, hone technical skills, form chamber music ensembles and learn the crucial aspects of playing in a professional orchestral woodwind section. You will be encouraged to perform frequently and helped to establish and promote your own chamber groups.





'The Royal Academy of Music's teaching is outstanding. So is the value it adds ... it rolls out musicians who are highly employable'

The Guardian



OUR PROGRAMMES



'After researching the Academy's programmes and ethos, I knew it was the right place for me. I liked the idea of being responsible for my own projects, while still receiving specialist support'

PROGRAMMES OF STUDY

Academy curricula are packed with variety and creative opportunities

Whether you're coming to study on a four-year BMus programme, starting your postgraduate studies on our MA or MMus programmes, pursuing post-Master's training on our Professional Diploma or Advanced Diploma courses or undertaking an extended research project for a PhD, you will be among like-minded musicians who share your commitment and talent.

PATHS TO SUCCESS

Our curricula offer a finely tuned mix of principal study, practical activities, professional development and academic components. Programmes are designed to give you everything you need for a successful career in music, with enough flexibility to meet the individual aspirations of each student while also covering the realities of being a professional musician.

PROVEN TRACK RECORD

Our emphasis on one-to-one lessons and small-group teaching and our tailored approach to professional development result in one of the best employability records of any British university.

INSPIRING RESOURCES

Our library, collections and museum provide a wide range of excellent, regularly updated resources that support teaching and research and enable young musicians to find their own artistic identity in the context of the musical riches of the past.

IGNITE YOUR CURIOSITY

All our programmes benefit from a vibrant research culture, to which students at all levels contribute. We focus in particular on creative practice, whether through artistic collaboration, the creation of new texts, or the investigation of

performance traditions. Artistic and intellectual curiosity are given every opportunity to flourish.



UNDERGRADUATES

As an Academy undergraduate you will be challenged and inspired. Our four-year Bachelor of Music (BMus) allows you to tailor your studies to suit your musical interests

The BMus combines focused study in performance, composition or jazz with academic studies. Every aspect is designed to help you realise your full potential and to prepare you for a career in music. BMus Programme Tutors are available to discuss all aspects of your programme of study, including your performance and academic options, your personal wellbeing and how to balance your busy timetable. With responsibility for both academic and pastoral welfare, tutors work closely with your Head of Department,

HEAD OF UNDERGRADUATE PROGRAMMES
Dr Anthony Gritten

BMUS PROGRAMME TUTORS
Ruth Byrchmore

Senior Tutor in Undergraduate Pastoral Support
Dr Adriana Festeu
John Hutchins
Martin Outram

lecturers and professors to monitor your overall progress.

BMus students' study programmes can be diverse, but they all share three core elements:

PRINCIPAL STUDY

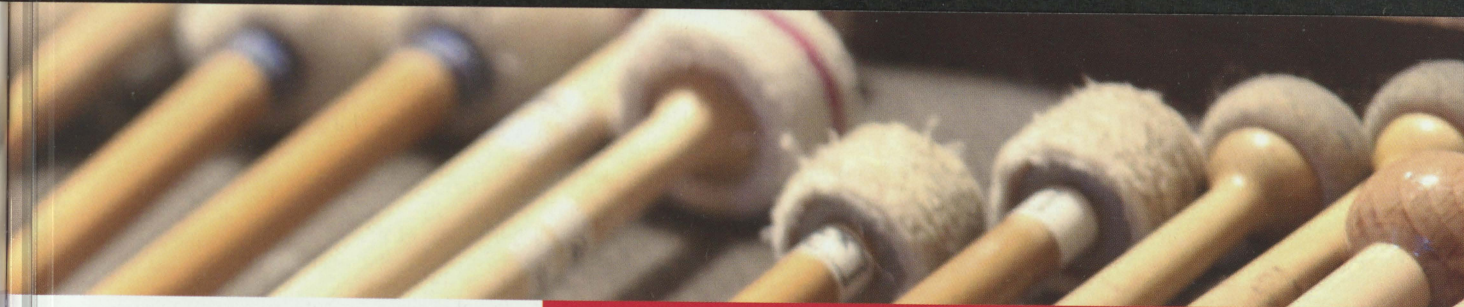
This is the focal point of your musical development and includes individual lessons as well as a combination of masterclasses, performance classes, chamber music, concerts and everything else you do in your specialism. The focus for performers is to gain experience in public concerts. You will have at least one hour of one-to-one tuition per week in your principal study and may also take a related study (for example, piccolo for a flautist). You will be assessed during the year through technical testing and chamber music, and at the end of each year by recital examination.

ACADEMIC STUDY

Academic study is essential to your creative, intellectual and professional development. Core modules (Analytical Skills, Aural Skills, Conducting Skills and Performing in Context) reinforce your awareness as a listener, develop your interpretative abilities and extend your knowledge and imagination. Electives encourage you to pursue your individual interests as you prepare for a musical career. Some class electives encourage exploration of specific repertoire and development of technical skills, others enhance your professional skills. You can also choose to do a self-directed research project.

PROFESSIONAL STUDY

A successful career requires more than pure talent. You will need to be able to draw on a whole range of professional and entrepreneurial skills,



and recognise and make the most of opportunities when you see them. We offer a wide range of activities, events and modules for you to hone your skills in areas such as studio recording and editing techniques, self-promotion and marketing, writing CVs, making funding applications, understanding the music business and working in arts management. At the end of each year you will submit a portfolio of professional materials, which will help you to prepare for life after the Academy.

You will also have the opportunity to get involved in Open Academy (page 86), which has an active programme of Learning and Participation electives and projects. If you want to develop your teaching skills, you can take courses that lead to the award of the Academy's teaching licence, the LRAM.

We offer several one-year programmes that enable you to study at the Academy as a fully enrolled member of the student body, with access to the Academy's resources, without taking a course that leads to a degree.

GAP YEAR

Spend a year at the Academy before taking up a full-time undergraduate place at another institution.

ORGAN FOUNDATION

This is for gap-year students preparing for an Oxbridge organ scholarship, or for those who want to develop organ and choral direction skills before starting formal university or conservatoire training.

EXCHANGE

The Academy has exchange agreements with conservatoires across the world. Exchanges are normally for a full academic year, although shorter placements may be possible.

STUDY ABROAD

This allows non-UK students studying for a music degree elsewhere to benefit from a conservatoire education as part of their degree studies at their 'home' institution. The standard placement length is one academic year, but shorter periods are possible (minimum one academic term).

For more information, visit ram.ac.uk/one-year

POSTGRADUATES

Postgraduate study is a vital part of the Academy's musical culture – we have the largest body of postgraduate musicians in the UK. Students work in a uniquely collaborative performance environment that is designed to help talented musicians achieve their ambitions

We offer a wide range of opportunities, including a broad selection of degrees and diplomas and professional development courses, as well as a thriving research culture.

The creative buzz that our environment generates is second to none, and our aim is to ensure that you will have significant opportunities to work under the direction of world-leading musicians. We provide individual tutorial supervision for all students, which is unique in the sector, and our vibrant postgraduate community provides excellent networking opportunities.

Whether you want to focus solely on performance, study a specialism or incorporate research into your studies, we offer a variety of highly flexible study programmes to suit your individual interests and career ambitions.



HEAD OF POSTGRADUATE PROGRAMMES
Prof Neil Heyde

**SENIOR POSTGRADUATE TUTOR AND
ASSOCIATE HEAD OF RESEARCH**
Prof David Gorton

SENIOR POSTGRADUATE TUTOR
Dr Sarah Callis

POSTGRADUATE TUTORS
Dr Amy Blier-Carruthers
Roderick Chadwick
Dr Briony Cox-Williams
Dr Mei-Ting Sun
Dr Jessica Walker
Anna Wolstenholme



MASTER OF ARTS IN PERFORMANCE OR COMPOSITION (MA)

The Master of Arts in Performance (including orchestral or choral conducting) or Composition is the standard postgraduate programme for students who want to focus on their principal study and build their professional skills. The MA is designed to give you maximum flexibility to develop your own performance initiatives and form a bridge to a professional career. The MA is normally a two-year programme, but in certain cases students can be allowed to take it in one year.

'The Academy was my first choice for my postgraduate studies. I was drawn to its history and prestige, as well as its location'

MASTER OF ARTS IN MUSICAL THEATRE (MA)

A one-year programme of intensive full-time study for Musical Theatre specialists (page 58).

MASTER OF MUSIC IN PERFORMANCE OR COMPOSITION (MMUS)

The Master of Music in Performance (including orchestral or choral conducting) or Composition has the MA at its core and adds a Master's project. This is the standard postgraduate programme for composers and is normally a two-year programme, but in certain cases students can take it in one year.

Your final Master's project can be a concert with commentary, a recording-based project, a dissertation

or a combination of these. You will be supported by a team of specialists and we will encourage you to pursue project work that is directly useful to your creative development. A concert based around your own research, compositions or performance interests might include a practical focus on the delivery of the event, or you might pursue more conceptual areas in a substantial written document.



'This is a place of sheer joy and exuberance, this is a place of meticulous artistry, where futures are built, this is a place where people come to learn a craft, where talents are passed on from generation to generation ... this is a very special place'

Sir Elton John



PROFESSIONAL DIPLOMA (PROF DIP)

The Professional Diploma offers you the chance to explore a specialism at postgraduate level in preparation for the next stage of your career development. Applicants normally hold a postgraduate degree in performance or composition, and must put forward a proposal outlining their specialism and what they hope to achieve.

CPD DIPLOMA IN CREATIVE MUSIC LEADERSHIP

This Continuing Professional Development (CPD) Diploma is an opportunity for professional portfolio career musicians to gain valuable skills, knowledge and experience in creative music leadership. There are opportunities

to be part of Open Academy projects (page 86), and you will also be offered project placements with partner organisations. In the final term you will be supported to design, lead and evaluate your own project.

ADVANCED DIPLOMA IN PERFORMANCE (ADV DIP)

The Advanced Diploma in Performance is designed to provide high-level professional performance training within a largely self-directed one-year programme of study.

You will be mentored by an Academy professor and receive one-to-one lessons throughout the year. The openness of this structure will allow you to plan and execute a programme

of study that is tailored to your individual artistic needs. Applicants for the Advanced Diploma will usually hold a postgraduate degree in performance.

ADVANCED DIPLOMA IN OPERA (ADV DIP)

Royal Academy Opera offers a two-year postgraduate course of intensive training for opera singers (page 60).

RESEARCH

Pursue your creative and intellectual passions with our MPhil/PhD research degrees in Performance Practice or Composition

Our research degrees are aimed at performers and composers with highly developed skills and focused career aspirations. You will work with a supervisor and a team of creative staff on a substantial research project. This will normally be driven by your activity as a performer or composer, but will also require critical context and reflection.

The Academy offers a two-year MPhil and a three-year PhD degree. MPhil students will usually apply to transfer to PhD in their second year of study. For both MPhil and PhD, you will be allocated 30 hours of supervision per year. You may apply for a further year to complete or write up your portfolio or dissertation at a reduced rate. Supervision hours are divided between academic and practical supervision, as negotiated with the Postgraduate Programmes Board and your supervisor.

DEPUTY PRINCIPAL (PROGRAMMES AND RESEARCH)
Prof Timothy Jones

HEAD OF POSTGRADUATE PROGRAMMES
Prof Neil Heyde

ASSOCIATE HEAD OF RESEARCH
Prof David Gorton

FACULTY

Hans Abrahamsen
Kathryn Adamson *Librarian*
Dr George Biddlecombe *Honorary Research Fellow*
Dr Amy Blier-Carruthers
Dr Timothy Bowers *Honorary Research Fellow*
Dr Sarah Callis
Dr Gary Carpenter
Prof Philip Cashian *Head of Composition*
Roderick Chadwick
Dr Jonathan Clinch
Dr Briony Cox-Williams
Prof Margaret Faultless
Head of Historical Performance
Dr Edmund Finniss
Prof Jonathan Freeman-Attwood *CBE Principal*
Prof Jane Glover
Felix Mendelssohn Emeritus Professor of Music
Helen Grime
Dr Anthony Gritten
Head of Undergraduate Programmes

Dr Alexander Hills
Prof Raymond Holden
Dr Roy Howat
Dr Colin Huehns
Dr Zubin Kanga *Honorary Research Fellow*
Dr Emily Kilpatrick
Prof Joanna MacGregor *CBE Head of Piano*
Gerard McBurney *Honorary Research Fellow*
Dr Frances Palmer *Honorary Research Fellow*
Daniel-Ben Pienaar
Curzon Lecturer in Performance Studies
Mark Racz *Deputy Principal and Dean*
Christopher Redgate *Honorary Research Fellow*
Patrick Russill *Head of Choral Conducting*
David Sawyer
Dr Olivia Sham *Honorary Research Fellow*
Dr Jennifer Sheppard
Peter Sheppard Skærved
Viotti Lecturer in Performance Studies
Dr Alyn Shipton
Dr Robert Sholl
Nick Smart *Head of Jazz*
Janet Snowman *Bicentenary Research Fellow*
Prof David Titterton *Head of Organ*
Dr Jessica Walker
Nicholas Walker
Huw Watkins *Honorary Research Fellow*
Ryan Wigglesworth
Sioned Williams *Honorary Research Fellow*
Dr George Zacharias



THE ART OF COLLABORATION

Beyond our research programmes, the force of creative and collaborative investigation runs through the Academy

We actively encourage interaction between performers, composers, instrument makers and scholars, and support projects that promote creative and intellectual curiosity in both students and staff. Through this dialogue we aim to re-evaluate and build on our musical traditions and generate new types of creative practice. Such projects include the analysis and application of performance materials and research on instruments, as well as the critical and reflective study of practice itself.

This research culture is underpinned by our rich collection of musical artefacts, including our globally renowned collection of fine stringed instruments, our historic keyboards, our large holdings of composers' manuscripts and annotated performance materials, and our significant collection of musical iconography (pages

30 and 31). Many of our research events – including experimental workshops, composer forums, probing interviews with leading figures from the music profession, lecture-recitals, and symposia and colloquia – are also open to the public.

'The Academy's research programme has given me space to experiment with my own projects, while also developing as a composer within a community of thoughtful and creative musicians'

OPEN ACADEMY

Each year, the Academy's Learning and Participation Department works with around 6,000 people beyond our enrolled students and staff



As the importance of participatory music programmes in areas including education, health and wellbeing continues to grow both in the UK and internationally, it is crucial that our students have the opportunity to obtain skills and experience in this exciting and expanding area of work.

HEAD OF OPEN ACADEMY JULIAN WEST

Administrator: Mateja Kaluza

Tel: +44 (0)20 7873 7442

Email: openacademy@ram.ac.uk

Web: ram.ac.uk/openacademy

VISITING LECTURERS AND PROJECT LEADERS

Isabelle Adams

John Barber

Sam Glazer

Hazel Gould

Gawain Hewitt

Jessie Maryon Davies

James Moriarty

Hannah Opstad

James Redwood

Tony Robb

Jackie Walduck

John Webb

Caroline Welsh

Suzi Zumpe



Open Academy works closely with artistic and community partners to produce creative projects in which you can explore making music in a wide range of contexts. These include workshops with children and young people in mainstream schools and special educational needs and disability (SEND) settings, people receiving treatment in hospitals, residents and staff of care homes, and people attending day centres. All of our projects are led and supported by experienced professionals, giving you the opportunity to explore and develop your musicianship, skills and confidence in different environments. Open Academy projects also give us the chance to make connections with people from all walks of life, and to reflect upon the contribution musicians can make to society through their artistry.

Open Academy electives combine lectures, seminars and practical experience, and are available to all students as part of the undergraduate degree programme. Postgraduates can also explore this field of work as part of their professional portfolio by choosing the Open Academy Pathway.



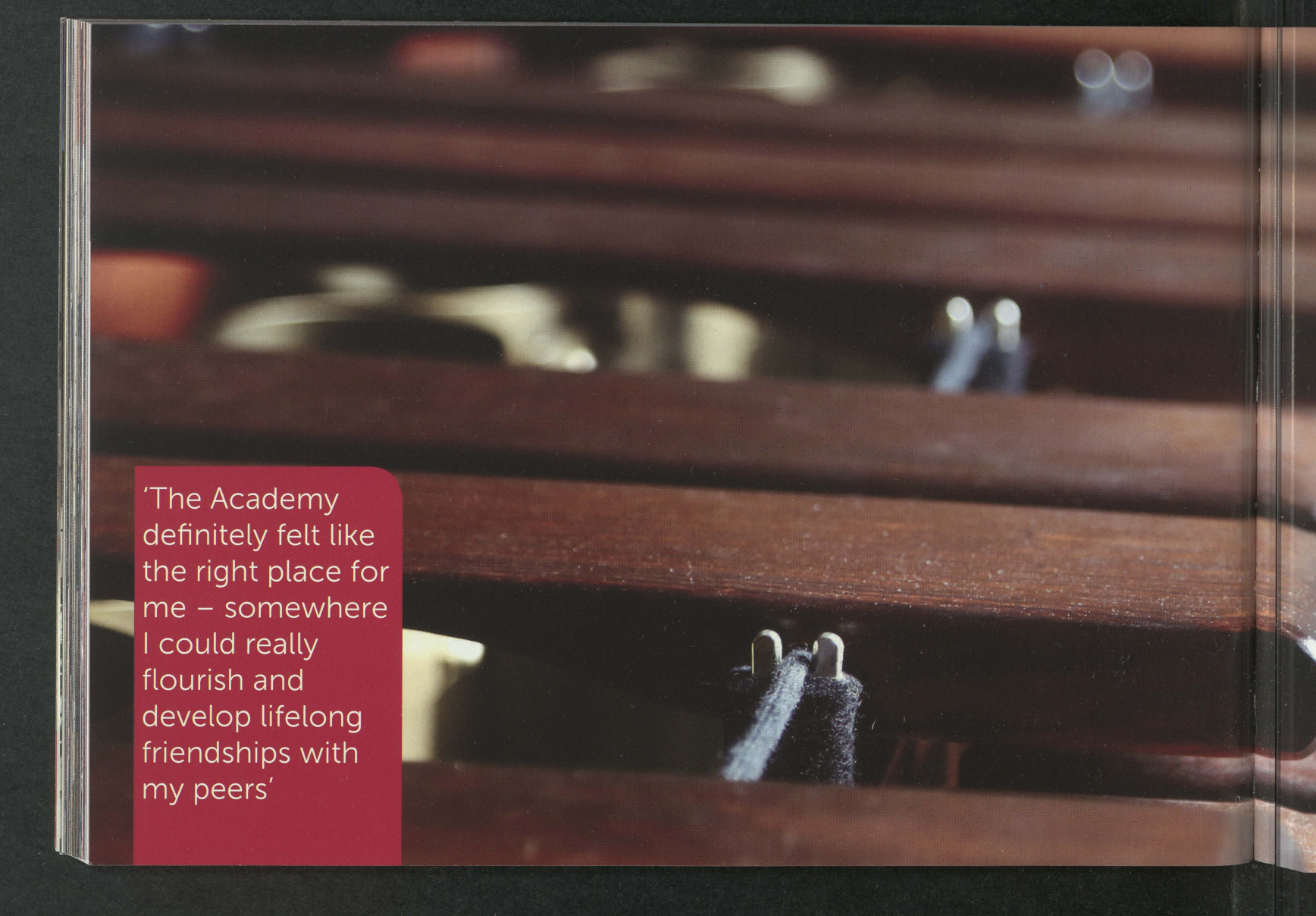
Artistic partners include:

Wigmore Hall
Glyndebourne Opera
English National Opera
English Touring Opera
London Philharmonic Orchestra
Spitalfields Music

Community partners include:

Camden Music Hub
Tri-borough Music Hub
Resonate Arts
Royal London Hospital
Chelsea and Westminster Hospital
City Lit
Awards for Young Musicians

'Taking part in OA projects has constantly challenged my preconceptions and stretched my musicianship'



'The Academy definitely felt like the right place for me – somewhere I could really flourish and develop lifelong friendships with my peers'



NEXT STEPS



STEPS TO APPLYING

You're interested in studying at the Royal Academy of Music. What should you do now?

- Come to a concert or masterclass to experience our friendly atmosphere and outstanding music making. We hold over 500 events every year, many of which are free of charge.
- Meet our current students and find out more about studying here at one of our open days. Go to ram.ac.uk/opensdays for dates.
- Take a virtual tour of the Academy at ram.ac.uk/about-us/facilities.
- Ask the relevant department or our Registry if you have any questions – email registry@ram.ac.uk or call +44 (0)20 7873 7393.
- Choose the appropriate course by filling in our form at ram.ac.uk/study/programmes.
- Apply for Academy programmes through UCAS Conservatoires. Our UCAS Conservatoires ID is R53. To join the Academy in September 2020, the application deadline for most studies is 6pm (UK time) on 1 October 2019.

Please check our website for all application and audition dates.

'My Academy audition was such a positive experience. The staff and students were so welcoming – they really made me feel like I would be part of a family'

AUDITIONING

Auditions help us to discover talent and spot potential.
Here's what you need to know

The audition process is important for detecting talent, but we also want to discover what makes you tick musically, where your ambitions lie and what stage you've reached in your musical understanding. It's not so much about what you already know as what we think you're capable of achieving, and whether we can help you on that journey.

We are on the lookout for potential Academy students who can demonstrate individuality, determination and personality – not a particular 'type'.

- Do your research before your audition – browse our website and social media channels, come to an open day and talk to our students.
- Approach the audition like a concert – arrive in good time, make sure you have everything you will

need (including your instrument and music) and dress comfortably.

- Be prepared – if you're not ready, it might be better to wait a year.
- Try to enjoy yourself – we want you to do your best.
- Put the audition in perspective. Whatever the outcome, the world is big and the possibilities endless if you have ability and perseverance.

DISABILITY

Candidates are recruited on the basis of their musical abilities and potential and we welcome enquiries and applications from students with disabilities. Contact our disability advisor at disability@ram.ac.uk for more information about the support services in place for students with specific learning difficulties and disabilities.

WHERE AND WHEN

If you live in Europe, auditions take place in London on dates between 27 November and 13 December 2019, except for Conducting, Choral Conducting, Repetiteur, the Continuing Professional Development Diploma and Research Degrees, auditions and interviews for which begin in February 2020. See ram.ac.uk/applicationdates for full details.

We recommend that international candidates audition in London, but some principal studies can be auditioned at audition centres in North America and in Beijing, Hong Kong, Seoul, Shanghai, Singapore, Sydney, Taipei and Tokyo.

You can find the audition requirements for your principal study on our website at ram.ac.uk/departments.

TUITION FEES*

BMUS

UK/EU students	£9,250
Non-EU students	£23,000

MA and PGCERT (one year/two years)

UK/EU students	£14,050/£12,050
Non-EU students	£25,850/£23,850

MA and PGCERT (Musical Theatre)

UK/EU students	£15,600
Non-EU students	£19,280

MMUS (one year/two years)

UK/EU students	£15,050/£13,050
Non-EU students	£28,850/£26,850

PROFESSIONAL DIPLOMA

UK/EU students	£10,830
Non-EU students	£21,500

PROFESSIONAL DIPLOMA

(Musical Direction and Coaching)

UK/EU students	£11,280
Non-EU students	£21,700

ADVANCED DIPLOMA (Performance)

UK/EU students	£10,830
Non-EU students	£21,500

ADVANCED DIPLOMA (Opera)

UK/EU/non-EU students	£17,000
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CONTINUING PROFESSIONAL DEVELOPMENT DIPLOMA

UK/EU students	£10,830
Non-EU students	£21,500

MPHIL/PHD

UK/EU students	£6,650
Non-EU students	£14,550
PhD writing-up fee	£1,470

STUDY ABROAD (incoming)

EU students	£15,500
Non-EU students	£22,600

GAP YEAR/ORGAN FOUNDATION

EU students	£11,800
Non-EU students	£22,600

LOANS

UK and EU BMus students can borrow money to help pay for tuition fees, and UK students can get living cost loans. UK and EU postgraduate loans are also available. These are funded by the UK government and administered through the Student Loans Company. The Academy provides means-tested fee waivers for UK and EU BMus students from low-income households.

For more information visit
ram.ac.uk/financial-support

*These figures relate to 2019-20 and are included as guidance only. Once confirmed, tuition fees for 2020-21 will be listed on our website at ram.ac.uk/fees.

GET IN TOUCH

SWITCHBOARD: +44 (0)20 7873 7373

General enquiries: registry@ram.ac.uk

Disability Advisor: disability@ram.ac.uk

Students' Union: ramsu@ram.ac.uk

Advice on fees and visas:

admissions@ram.ac.uk



To find out more about the Academy, go to our website at **ram.ac.uk**

PRINCIPAL STUDY DEPARTMENTS

Accordion: accordion@ram.ac.uk

Brass: brass@ram.ac.uk

Choral Conducting:
choralconducting@ram.ac.uk

Composition: composition@ram.ac.uk

Conducting: conducting@ram.ac.uk

Guitar: guitar@ram.ac.uk

Harp: harp@ram.ac.uk

Historical Performance:

historical@ram.ac.uk

Jazz: jazz@ram.ac.uk

Musical Theatre: mth@ram.ac.uk

Opera: opera@ram.ac.uk

Organ: organ@ram.ac.uk

Piano: piano@ram.ac.uk

Strings: strings@ram.ac.uk

Timpani and Percussion:

percussion@ram.ac.uk

Vocal Studies: voice@ram.ac.uk

Woodwind: woodwind@ram.ac.uk



Making sure you get the most
out of your experience as
a student at the Academy
is our priority.

We're committed
to creating and sustaining
an environment that
provides equal opportunity,
celebrates diversity and
promotes inclusion.

IMAGE CREDITS

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